

YOU CAN TEACH MUSIC



All children love to sing.



CAN TEACH MUSIC

A HANDBOOK
FOR THE CLASSROOM TEACHER

By

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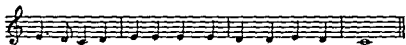
NEW REVISED EDITION

With a special new chapter on the use of the piano by

MARY FARMAN NELSON

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To
JAMES L. MURSELL

Challenging Leader, Inspiring Teacher, Friend

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FOREWORD

THERE APPEARS to be a need for a book designed as an introduction to music teaching for the classroom teacher, and written with the intention of setting forth some of the practical ways in which music may be used with increasing effectiveness by the teacher and for the benefit of the children—a book which does not demand any considerable accumulation of technical knowledge and musical skills as a prerequisite to either the enjoyment or the teaching of music. Such knowledge and skills may be a benefit, but they can easily become a block to real enjoyment of music.

This book, therefore, is intended to challenge teachers to begin *today*—with an extremely meager background of music if necessary—but to begin *today* to use music as a part of the experience of the daily life of every child. In urging that, the author surely does not wish to be accused of placing a premium upon lack of background or experience. The emphasis is that of beginning where we are, *now*, and growing from there—teacher and children alike. That is the way the good teacher does in other fields—why not in music, too?

During several years of music teaching in five states, including the North Central area, the Upper South, and the Deep South, the author has come to several conclusions. One is that teachers in one section of the country are not very different from teachers in another section. A second conclusion is that a vast number of teachers believe in the importance of music for their children but are deterred from doing much about it by a feeling of inadequacy. They have somehow come to think that the musician-music teacher is a creature different and apart from ordinary people and that any considerable amount of music teaching must be done by such a music teacher.

Fortunately, the idea held by these teachers is not true. We say fortunately, because the trend is away from having any considerable number of special teachers in the elementary school. Even if the trend were in the opposite direction, it would be a long, long time before any large proportion of the total number of our elementary schools could be staffed with special music teachers.

Very fine music teaching can be done by the regular classroom teacher. This is because the quality of the musical experience for

Foreword

the child is more important than the quality of the singing voice of the teacher. The quality of the musical experience is determined by many things, such as the contagious enthusiasm for singing which the children will get from the teacher who has enthusiasm, the enjoyment which is caught from listening to beautiful music, the keen interest in making up a song about far away lands or people, the making of an Indian drum which rolls out the rhythm of Indian dances.

This is the kind of music teaching which has brought thrills to the author in visits to school after school. Such teaching may be found just as surely in the two-teacher school at the end of a dirt road in the country as it is in the most modern school building in the big city. Many are the instances where excellent music teaching is being done by teachers who would not for a moment allow themselves to be called music teachers.

Two needs are prevalent among classroom teachers in regard to music teaching. First, classroom teachers need encouragement and assurance that they can do a good job of music teaching if they are willing to try. Second, they need practical helps and suggestions which they, with limited background and experience, can use in bringing a vital and worthwhile kind of music to their boys and girls, while they, as teachers, continue to grow in their own musical understanding and teaching ability.

Other books have been written to help the classroom teacher in teaching music, a few with the point of view which is taken here. Such books, including some noteworthy state courses of study, will be cited from time to time. In the main, however, other books have based more upon the logical-arrangement-of-subject-matter approach than upon the interest of the child. Most of them have a considerable amount of the older philosophy that if we will but first build some knowledge and skills, we shall then be in a position to begin enjoying music.

The author is inclined rather to the idea that if we can first build an interest in singing fine songs and in listening to beautiful music, that interest can be an impelling factor in pursuing additional interesting music and in acquiring knowledge and skills as they may be needed in using music more effectively.

YOU CAN TEACH MUSIC

CHAPTER 1

YOU CAN TEACH MUSIC

YES, IT'S TRUE—you, the grade teacher, can teach music. All too long, music teaching has been the province of the specialist. All too long, the classroom teacher, under pressure from the music teacher, or from her own lack of self-confidence, has shunned any vital part in the musical instruction of her children. Sometimes she has done nothing, and sometimes she has carried on some musical "busy work," quite removed and apart from the real stuff that is and should be important musical experience for every child.

All too long, music has been something "different," to be imparted only by those with special ability or special "talent" and to be received only by those in a special frame of mind, as though washed and dressed for Sunday School. The real music we are talking about is something as familiar and welcome as an old shoe, something as much a part of every day living as the food we eat, the newspapers we read, the automobiles we drive.

Yet, though welcome and familiar, music is also wonderful and inspiring, lifting life above the commonplace. Children have a natural affinity for music—they, children and music, seem to belong together. While adults and even older children become more reserved, inhibited, or self-conscious, small children will burst forth into song upon the slightest provocation.

As they go about their play, much of it takes a musical turn. Not only do they love singing-games, but often, when playing alone, small children will talk to themselves in singing tones. We must strive to preserve as much as we can of their freedom in music and song as they become older.

Make no mistake about it, every normal child is musical, to a greater or lesser extent. And make no mistake about this, either: *every competent elementary classroom teacher can teach music*. That does not mean that all teachers are or can become equally skilled at teaching music. Not all teachers are equally skilled at teaching reading, or at teaching fundamental mathematics. It would be ridiculous to expect equal competence from all at music teaching. It does mean that music is and should be an important part of the regular school day, just as some kind of musical experience is part of the day's living for most normal adults, and that the teacher who assumes responsibility for the child's whole day at school can do a great deal in the teaching of music.

Of course, there are all sorts of possible definitions as to what is meant by "teaching music." Ours is quite simple: teaching music means helping boys and girls to enjoy music. It's that simple. Oh, one can dress it up in all sorts of technical language concerning the importance of various meaningful experiences. As a matter of fact, it involves a great many different things, which will be discussed in the pages which follow, but fundamentally, children must enjoy music. Probably we should say children must be *allowed* to enjoy music, for they will surely enjoy it if we will but give them a chance.

If we are willing to accept that as our major premise—in

fact, *the* major premise of this book—we shall find that many of the various “musts” which are often accepted as part of the teaching of music will fall into their *rightful* places as contributing activities, not as requirements. No longer will the morning drill be revered as the focal point of the music period. No longer will the attainment of skill at music reading be the acid test. This does not mean that music reading is not a useful and desirable outcome of some of our music teaching. It does mean that other things are more important. Such things, for example, as real joy in singing a beautiful song or in listening to a thrilling piece of orchestral music, such things as having fun singing and playing the singing-game, *Way Down Yonder in the Paw Paw Patch*, such things as making an Indian drum and using various rhythms as part of a study about Indians.

Where Do I Start?

The chapters which follow will undertake to help you to teach music to the boys and girls in your classroom. These chapters will include the many different kinds of music that you will want your children to have. But if you are new at using music as a part of your teaching, the place to start is with what you think you can do best, *now*. It may be singing, it may be rhythm work, or stories about music, or music listening, or even something else. Since you can not start with everything, start where you can succeed most quickly, then, as rapidly as you can, extend the experiences for your children so as to include other kinds of musical activities.

For music must be a part of today's living—it must be an enjoyable part—and it must be for every child, just as the

other things you teach are for every child. With those three ideas as a goal, we shall proceed to outline some of the things which the regular classroom teacher can do to make them a reality.

CHAPTER II

"—BUT I KNOW WHAT I LIKE!"

I KNOW what you like, too. *You like what you know.* And the chances are, if it is music, you like it still better if you have done some of it, yourself. At least, that is true of most people. That is not to say that, of listening or making music, either one is more important than the other; we do say that each helps the other—neither should be omitted.

So when we hear someone say, as we often do, "I don't know anything about music but I know what I like," we should realize that he probably means "I haven't had much contact with music, but I like some of it, and it is the kind I know best." He might just as reasonably say the same thing about art, or literature. If we want to help him, (or you) to increase his enjoyment of music, we must increase his (and your) opportunities and experiences with good music.

The important thing is that we all get a chance to enjoy it. As a matter of fact, it is music enjoyment that we want to talk about mostly in this chapter. Call it music appreciation if you like. We should have started out with some comments about Music Appreciation—with a capital A, please note—but Music Appreciation used to have a bad name with some people, so we just said music enjoyment, because that is what we mean, anyway.

At one time, when people said music appreciation, they

meant mostly listening to recorded music on a phonograph. Now, however, we think of music appreciation as something much broader. Listening is still important, and one of the best ways to listen to music is from a good phonograph, but appreciation includes a great many other things.

Appreciation applies to *all* music; it should not be monopolized by the music listeners. If you like to sing, you can get music appreciation there; if you prefer to play the clarinet, you can get music appreciation there; maybe you are especially interested in creative music—there, again, is a place for music appreciation. Creative music, like music appreciation, includes all sorts of things, as we shall see in a few minutes, but let us get back to music appreciation now.

If we really *believe* that the kind of music we want to teach is based mainly upon enjoyment, appreciation and understanding, we can plan to teach music that way. *The major emphasis will be upon the meaning of music to the child, rather than upon the mastery of techniques, skills, and facts about music.* These latter things will be included, to be sure, but only as means to ends, not as ends in themselves. Overemphasis upon them definitely works against increased love of the beautiful, be it in literature, art, music, or other realms.

Through appreciation we may reach every type of musical activity. The avenues for teaching music appreciation in this broad sense correspond to the types of activities in music. But the teaching of these activities from the appreciative viewpoint implies the tying together of the various activities into one whole, rather than the pursuit of each type of music by itself. Similarly, reading, social studies, music, art, and other subject

areas are all a part of the whole education of the child, rather than a list of isolated subject matters.

The appreciative approach finds its first field of contact in the daily singing of the classroom. This is because singing is a natural medium for self-expression, and because it is something in which nearly everyone can have a part. It should be emphasized that it must be for all—all must feel themselves a part of it. Some will sing well, others less well, but the singing must not be forbidden those who are weak in pitch, and whom we may consider in an unguarded moment as *monotones*. (In most cases they are not *monotones*, but are weak in their sense of pitch, and deserve further individual help.¹) The importance of singing is due to the universality of the ability to sing, and to the fact that it represents active participation, *for active participation can carry us farther in music appreciation than passive listening to music or to facts about music.*

Appreciation through listening need not be confined to radio and phonograph listening, important as they are, but should include all musical experience. If we fully realize the importance of musical enjoyment, we will place little emphasis upon the various mechanical and technical aspects which are stressed in some schools. Let us distinguish between the important listening to music and the useful but much less important listening to facts and stories about music. *Listening to fine music, properly guided, is an essential experience—an experience which should include phonograph listening, radio listening, concert attendance, and listening to actual music being made in various places within and without the school.*

¹ See page 37.

Appreciation or the appreciative approach operates equally well in the playing of instruments, in rhythmic activities, and in creative music experiences. It fits in delightfully with projects of integrated learning. Indeed, the appreciative approach belongs to *all* music teaching in the elementary school.

Closely akin to the appreciative approach is something we may call the creative attitude. Creative music, in a more narrow sense, has long been thought of as pertaining primarily to musical composition or to the making of musical materials and musical instruments.

But in a broader sense, all music is either creative or recreative, and the line between the two is exceedingly difficult to distinguish. In the graphic and plastic arts, the art work lies before us, in tangible form, to be changed only in the mind and in the comprehension of the observer. But in music, the musical shorthand representing the works of masters of the past is all that we have of their art—all, that is, until we recreate living music as nearly as possible like the music which flowed first in the heart and mind of the composer.

So, once again, all music in the larger sense is creative, and our creative attitude applies not only to the writing of music and to the making of instruments, but also to the recreating of songs, of rhythmic activities, and of instrumental music. The writing of songs and the making of instruments will be considered in a later chapter, but this recreating has a meaning for us here and now. It means that in every singing of every song, we have the opportunity to use our own imaginations, our own abilities to make the song live again—as it once was, in major outlines, but as it never was in all details. The creative attitude thus becomes a challenge and an inspiration as we

make new music, as we make new recreations of the music which has come to us, and as we find new uses for music in the world about us, within and without the walls of the school.

CHAPTER III

THE COMMON SENSE WAY TO SINGING

THE FIRST of the usual musical activities to become a part of regular school was singing. Singing is still first, in importance. It is first for many reasons—because it can be started easily at any time, because very little preparation is required, because many people can so readily participate, and because little equipment is required. It is first in importance, that is, unless you are one of those persons who happen to believe otherwise—who believe that rhythm activities are more important, or that listening activities are more important. In that case, we should not be inclined to quarrel with you, but we would say that singing is one of the musical activities that should be shared by every child. And even so, it is undoubtedly first among all the varied musical activities in the amount of time spent on it.

But, you may say, not all children can sing. True, just as we unfortunately find some children who cannot see, some who cannot talk, and some who cannot hear. But they are few, indeed, and those who cannot sing are just as few! We are not speaking of those children (or adults) who *think* they cannot sing, but of the very few who, for some physiological reason, cannot sing. Those who think they cannot sing are found very often. The fourth grade teacher, for example, who insisted that she just couldn't sing. I persuaded her to sing along with me, a familiar song, *Home on the Range*. As

we reached the final note, she turned and said "See, I just can't sing," to which I replied "But see, you just did! You didn't miss a single note!" Actually, she was a bit shaky on one or two notes, and her voice was not as pretty as some voices, but no wonder! She had been told as a child that she could not sing, and she had never really been given a chance. Since she was an excellent teacher the only problem remaining was to help her to discover the many ways in which she could use music in the development of the children in her room. Being an excellent teacher, she wanted, just as all other good teachers, to do everything that she could for her children.

Anyone who has any doubts about the fact that everyone, or nearly everyone, can sing, has but to go to one of those churches where everyone sings, or to one of those schools where successful assembly sings have become a frequent and welcome event. As you listen, remember that the few voices you find here and there which are off key or out of tune do not belong to people who cannot sing, but only to those who need some extra help.

It is little short of tragic that so many children as well as adults are told that they cannot sing. Sometimes it is a misguided teacher who has come under the influence of a perfectionist, who decides that certain children should not sing. Sometimes it is a fond mother, like the one who brought little Jane to her new school and told the teacher, *in Jane's presence*, "Jane is very good in her reading and writing, but her singing makes everyone laugh." But we should not have used the words "fond mother," for it is quite evident that she was not sufficiently fond to refrain from being utterly heartless. You

who know children know that such a remark will become a scar carried by the child for many years to come—if not for life.

How to deal with these children who need extra help, comes later. The point here is that every teacher who wants to do so can help her children with their singing. One of the best singing grades I ever heard was in the classroom of a teacher who, because of some throat trouble, really could not sing. Being a good teacher, she found various ways to bring about beautiful singing. Teachers who sing at least a little, and that includes most, can lead the children in some songs and can learn other songs with them. One of the best ways, for a teacher who lacks confidence about her own voice, is to use some of the song records which are now available. These are most decidedly NOT just any vocal phonograph records, but are collections of songs for children which have been specially prepared and recorded for the express purpose of teaching songs. After a given song has been learned, it will frequently be sung without the record, sometimes with it. Suggested records will be listed at the end of the chapter.

Start Where You Are!

The best way to start singing is to start! Today. That may seem a trite thing to say, but all too often we have found teachers who put off and put off singing because they do not know where to start. The thing to do, of course, is not just to talk about it, but to *do* it. "Start where you are" is a well worn, if not threadbare, principle of education, but it is a powerful idea. It applies to our singing activities. *Start where you are, but don't remain there.* All too often we find teachers who ap-

parently think it means stay where you are, which is quite another matter. We may visit a classroom and find the children singing several familiar songs and, on a second visit six months later, we may find them singing the same songs and no new ones. That is surely not what we mean by start where you are.

—But Don't Remain There!

The place to begin, then, is with songs that are already well known. If you know only *Home on the Range*, *America*, *The Little Brown Church*, and *Ten Little Indians*, start with those. Begin with what you and most of the children know already, and go on from there. By one means or another, learn an additional song every few days, until several songs have been added to the song list for the room. (Why not keep a list, and post it on the classroom bulletin board?) Here are some of the ways to learn new songs at first: (1) Some of the members of the class surely know some additional songs well enough to teach them to the group (2) invite in someone from outside—teacher, parent, or another child—to teach a song (3) if you are not timid about learning and teaching new songs, you should find someone to teach you new songs at frequent intervals (4) get a phonograph and some song records—records which, as mentioned previously, have been recorded expressly for the teaching of songs. A good assortment is found in the RCA Victor Album E-85, and all of the 23 songs in it, together with a great many others, are found in the little book entitled *Singing America*. The album of four records will cost about five dollars and a copy of the book will cost ninety cents. Other good albums of records are those for the book entitled *Together We Sing*, and those for the book *On Wings of Song*.

Like the first, these are not planned for one particular grade, but may be used in a variety of places. If you want records just for one grade, you would be interested in the records for your grade from the series *Music for Living*, the series *Our Singing World*, the series *Together We Sing*, the series *A Singing School*, and the series *Music for Young Americans*.

In this matter of learning songs from anyone who will volunteer to teach them, you are sure to get some songs that are not particularly suitable, but you should not be too fussy at first, if you have not been doing any classroom singing. After the song list becomes expanded, you will need to use your judgment and to guide the singing away from some of the songs which seem unsuitable.

As we move along in our singing, three things are important. First, *let's enjoy the singing*. If we do not enjoy it, it will never mean much, and will be of little benefit. Second, *let's use a great variety of songs*—that will surely help with the enjoyment, too. You need folk songs from many lands, game songs, spirituals, hymns, pep songs, rounds—in fact, all sorts of songs. Do not neglect some simple and beautiful ones. I know one otherwise skillful song leader who apparently thinks he cannot succeed unless at least half of his songs are pep songs and stunt songs! He does not realize that boys and girls like to sing beautiful songs, too, though it is surely true that one can easily kill interest by having a succession of several slow ones, sung consecutively. Variety is needed if interest is to be maintained. Third, *try to sing each song in the spirit which is appropriate to it*. Lively songs can be spoiled by dragging too slowly, fast delicate ones by singing in a loud, thunderous voice, or a beautiful slow song such as the spiritual, *Jacob's*

Ladder, may be equally ruined by singing too fast. Practice and thought can help you to develop a feeling for suitable tempo or speed.

Popular Songs

What about popular songs? That is a question which often arises. No educational method book can supply all the answers for the teacher. If you really want to know our ideas on the subject, they run something like this: the use of popular songs requires the same sort of common sense and good judgment as the use of other song material. Popular songs are not all alike—some have rather good tunes, others are hopelessly banal; some have clever words, others have words entirely unsuited for small children, or large ones! If you wish to use popular songs, try to use a few of the better ones; teach them by rote, if necessary. Because of the extremely temporary nature of most of them, you would hardly be justified in buying more than one copy. The copyright laws will not prevent you from teaching the song by rote. You will probably find that many of the children already know the song, anyway.

A parting thought on the subject—since these popular songs are mostly temporary, you will be wise not to spend too much of your precious time on them. They represent only one of the many types of songs which you will be using every day. Try to keep them in proper proportion.

Tone Quality

The common sense approach to singing can be directly applied to tone quality. A teacher who has had very little experience with music can greatly improve her own skill in

securing good tone quality by careful and consistent attention to the problem. Try it out with some song which everyone wants to hear sung beautifully, such as *Silent Night*, or possibly *Home on the Range*. Try to focus the attention of the class on singing it as beautifully as possible. After one singing, have it repeated, insisting on a still more beautiful tone. Careful pronunciation of the words will help almost unbelievably with *Silent Night*. Try one or more times for careful reading of the words, then add the music again. A persistent effort will bring surprising results. But you must continue your efforts if you want the results to last.

Song Selection

The common sense approach also helps us in the selection of songs. No responsibility connected with school music is more important than this. In view of the vast number of songs available, and the small percent of them which we can use; in view of the time limitations and the small number of fine songs in proportion to the great number of inferior ones, it would be well for us to adopt a practice similar to the one professed by the well-known baker, who advertised "We can't bake all of the bread so we bake only the best." We should indeed use only the best. Better song selection does not mean that we will scorn the lighter songs and use only the more "classical" ones. Far from it. It means that in using all types of songs, *we should try to find the best ones of each type.*

Many factors govern day by day song selection. Even the better song books often contain a considerable number of inferior songs. For that reason, as well as for obvious other reasons, we can definitely say that whatever we do, we should

not sing through our song books page by page, consecutively. The only logical basis of song selection lies in the needs and interests of the children concerned. Furthermore, the children, as they are able, should have a part in the selection.

Choices made, regardless of who does the choosing, should depend upon many factors. First, and most important, is the quality of the music itself. The ability to judge the musical quality of a song is an ability which must be developed, yet there are a few rules which help us. The wearing quality—whether we like it better or less well after repeated hearings—is one thing that helps us to determine the quality of music. Obviously, it cannot help us in the case of songs which we are hearing for the first time. Second, the quality of the words is important; a good poem with good music makes the ideal combination. Third, there is the suitability of the words to the particular music, in spirit and in physical qualities. One well-known song book contains several songs in which the arranger supplied original words for some familiar tunes, and did a miserable job, so that many times, the accent of the words does not coincide with the accent of the music. Fourth, suitability of the song to the particular children involved, in age and maturity. Other factors to be considered are needs for special occasions, relation of text to other things being studied, to the time of year, the need to provide songs in varying moods, and similar special considerations.

Music properly guided can provide a fine emotional and aesthetic experience. That is its great contribution. Selection of suitable songs is no hit-or-miss matter. Various types of songs provide various emotional experiences. One of the most important experiences is that provided by singing a beautiful

song as well as possible. A tragic mistake it is to underestimate the capacity of the average boy and girl to respond to a beautiful song such as the *Londonderry Air*. (We should add, if suitable words are available. The all-too-common words which begin, "Would God I Were a Tender Apple Blossom" somehow fail to appeal to lots of normal boys and girls. Is it any wonder?)

"Action" Songs

A much misused and overworked type of song is that which is sometimes referred to as the "action" song. By this is meant a song in which the singers use various motions, together, in a way of illustrating the song. This should not be confused with folk dance songs or singing games, where definite rhythmic action may accompany the singing. In the action song, the motions usually have no rhythmic relationship to the song. Many, if not most, song and recreation leaders use occasional action songs for assembly sings, community sings, and other informal, unrehearsed group singing. Such songs include *Down by the Old Mill Stream*, *Sweetly Sings the Donkey*, *Under the Spreading Chestnut Tree*, and others. Used in moderation, they serve a definite purpose of helping to break down formality and reserve and to improve the spirit of such a casual sing.

The use of action songs is not limited to adults and young people. In our lower grades, we sometimes find teachers who are especially fond of the use of action songs, so that it seems that in nearly every song, the little children are expected to cry for a lost toy, to lay their heads on their hands for going

to sleep, to move their hands through the air to suggest rain coming down, and so on.

In the lower grades, however, the use of action songs is much more justified than later on. Many of them are desirable, and provide dramatizations which add much to interest and enjoyment. These might include such actions as (1) the forward and backward motion of pushing a swing, for the song *Swinging* as in *New Music Horizons, Book II* (2) reaching to the floor and raising hands as if tossing a balloon for the song *Balloons* in *The First Grade Book of Our Singing World* (3) movement of pulling or rowing a boat for various boat songs. Our problem thus resolves itself into another instance of using common sense—trying to develop a discrimination between the more desirable and the less desirable type of action song, since it is extremely difficult to differentiate between the two by definition.

In the upper grades, while there is nothing seriously wrong with an occasional use of even the less desirable type of action song, we find some teachers and song leaders are so fond of them, that they greatly overdo their use. It seems to be a sort of plague, in which leaders who are sold on the necessity of action songs cannot seem to understand why they are not good, while better teachers and musicians see them for what they are, something suitable for an occasional stunt or good laugh, but having no musical nor educational value whatsoever.

The leaders who overuse action songs make the great mistake of underestimating the ability, the intelligence, and the capacity to enjoy fine things which we must expect to find

and to cultivate in every boy and girl. Instead of appealing to the best, they appeal to the dull, the stupid, the commonplace. Consequently, those leaders seldom bring out the thrill which can come from beautiful singing and which can reasonably be expected from every group, if we but give it a chance. If it were not so, of what use to the world is fine music, beautiful painting, great literature, and the other heritages of the race?

Song Interpretation

Closely related to the selection of songs, from the common sense viewpoint, is the interpretation of songs. Through a reasonable amount of thought and experience, one can develop judgment as to the tempo or speed suitable for a particular song. Tone quality comes in here, also. It is obvious that the tone quality suitable for singing *Silent Night* would hardly be a suitable tone quality for singing the *Caisson Song*. It is not merely a difference in loudness or softness; that difference is important, too, but it is common practice to sing even the *Caisson Song* too loudly. It is entirely possible to sing it with great spirit and still be singing, not yelling.

To take another example, such a familiar song as *America the Beautiful* may be sung in a most perfunctory manner, or it may be sung with real beauty. The difference will not necessarily lie in a great difference in training in the groups doing the singing. That, of course, can be important. But it may just as likely lie in the spirit infused into the song by the leader or teacher, and the teacher may not happen to be a trained music teacher, either.

Book Selection

As soon as we have become fully convinced that we want music to have an important place in the development of boys and girls, we shall want to abandon random effort at finding songs. We shall need to have song books for the class, with a book for every child. We can get along with one book for two children if necessary, but it is not entirely satisfactory. We shall need to select a book, therefore, and secure enough copies for adequate distribution in the room. This we shall call our basic book. But no one book, however good, is sufficiently all-inclusive to care for all of the many needs of the class. We should like to have one or more supplementary books, also in quantity. Where money is limited, it may be more practical to have one set of books for the class, with several other books, one copy each, as sources of additional songs which may be taught by rote.

Several considerations are important in deciding what song books to purchase. (1) The matter of quality, variety, and suitability of the songs and the words, as discussed under song selection, pp. 18, 19. (2) The quality of the book and the printing, as to make-up, size of type and notes, general attractiveness with suitable pictures for the age of the children, freedom from a crowded and cluttered appearance on each page. (3) Recognition of other musical activities. Many of the modern classroom song books provide help and stimulate interest in rhythmic activities, in the use of informal instruments—auto-harp, melodic instruments, tuned water glasses, in creative activities, in the use of chording, in stimulating listening

activities. In fact, the best books stimulate interest in a great many of the things we are discussing in this book. (4) In the matter of quality of song material, as mentioned above, a special caution is suggested in avoiding the selection of books containing too many songs composed by two or three persons, usually the authors of the books. The authors are often able to contribute worthy and beautiful songs, but we are justified in cultivating a discriminating attitude where we find a large number of songs by one composer, particularly when he or she has not been found to be a composer of songs of quality. A second caution is that we should avoid purchase of books containing a great many songs which obviously have been made up for the sole purpose of teaching and drilling on certain problems. Music reading is important but it is not so important as to justify filling a large part of a book with songs whose chief claim to distinction is that they provide certain phrase patterns to be taught. Plenty of fine songs can be found which can serve the same purpose.

The teacher seldom has the responsibility or the opportunity of selecting the basic book. That is usually taken care of according to the book adoption plan in force in the particular school or school system, or by a state adoption. The four current major series of graded song books provide attractive and suitable basic song books for classroom use. These include, for the first six grades:

Our Singing World Ginn and Company

The Kindergarten Book

The First Grade Book

Singing on Our Way

Singing and Rhyming

Singing Every Day

Singing Together

Singing in Harmony

Together We Sing Follett Publishing Company

Music Round the Clock

Music Round the Town

Music Through the Year

Music Across Our Country

Voices of America

Voices of the World

Music for Living Silver Burdett Company

Music Through the Day

Music in Our Town

Music Now and Long Ago

Music Near and Far

Music in Our Country

Music Around the World

Music for Young Americans American Book Company

Kindergarten, Books 1, 2, 3, 4, 5, and 6

Birchard Music Series Summy-Birchard Publishing Company

Kindergarten, Books 1, 2, 3, 4, 5, and 6

All four series include a teacher's book in the first grade, a child's book in each following grade, and in most cases there are teachers' manuals and accompaniment books available. In addition, *New Music Horizons* includes a first grade book for the children; *Our Singing World* includes two primer books, *Singing as We Play* and *Singing All the Day*.

In addition to the graded series of books, there are also some excellent ungraded books of similar type, intended for one-room and two-room schools, or for use as supplementary books in larger schools.

Happy Singing, grades 1-4. Summy-Birchard Publishing Co.

Music in the Air, grades 1-8. Summy-Birchard Publishing Co.

On Wings of Song, grades 1-8. Ginn and Co.

Together We Sing, grades 1-8. Follett Publishing Co.

140 Folk Songs, grades 1-3. E. C. Schirmer Music Co.

A Book of Songs for Unison and Part Singing, grades 4-6. E. C.

Schirmer Music Co.

Important sources of additional songs for general school and classroom use are the numerous paper bound books of a variety of types. They are usually inexpensive, costing from thirty-five to fifty cents. Some include a high quality of song material, while others are less suitable for school use. Good ones include:

Descants to Sing for Fun, Foltz; Mills Music, 1619 Broadway, New York City

Intermediate Descants, Krone; Neil A. Kjos Music Company, Park Ridge, Illinois

Open Road Song Book; Cooperative Recreation Service, Delaware, Ohio

Singing America, Summy-Birchard Publishing Company, Evanston, Illinois (accompaniment edition available).

Sing Along, Wilson; Consolidated Music Publishers, 240 West 55th Street, New York 19, New York

Sing Together, Wilson; Consolidated Music Publishers

Songs to Sing with Descants, Krone; Neil A. Kjos Music Company

Songs We Sing, Schmitt, Hall and McCreary, Minneapolis 15, Minnesota

Other song books, which are planned for special needs, will be mentioned later.

An important factor in the selection of basic song books for many teachers, has been the availability of song teaching records. All of the major graded series have many songs recorded and now available. It is not the intent to record all of the songs in a book, but to make available a representative number of songs from each book in recorded form. There are also a considerable number of records available from *Together We Sing* and *On Wings of Song* and one album of records from *Singing America*. For lists of phonograph record albums for song teaching, see Chapter IV, pp. 30, 41, 53, 70.

CHAPTER IV

LET THE SINGING BEGIN!

PRIMARY GRADES

SINGING IS but one part of the entire range of musical experience which we want for all children. It would be much better in many ways if we could carry all musical experiences along as a unified whole, even in this book. For purposes of discussion, however, it seems necessary to organize our ideas around each of the major musical activities.

Similarly, it would be desirable to consider singing activities as a whole, instead of divided into arbitrary divisions according to grade in school. Grade divisions are purely an artificial creation—children don't *learn* one way until their eighth birthday and then, bright and early that morning, start learning another way, even though some of our traditional organization of school materials would seem to indicate we thought so. There is, however, a considerable difference between methods and materials in the primary grades and methods and materials for the children who are about to enter junior high school. For that reason it seems to simplify matters if our discussion centers around three age areas—primary for grades 1 and 2, intermediate for grades 3 and 4, and upper grades for grades 5 and 6. We must constantly remind ourselves that the lines of demarcation are far from sharp and that there will be, in any right kind of teaching, much overlapping from age to age.

Singing is so spontaneous an activity for small children that the teacher in first or second grade is fortunate in finding it no chore at all to interest the children in doing more of it. It can be used at just about any time or place. In these grades I am always glad to find a classroom which I visit set up on the table and chair basis, with loose chairs which may be drawn easily into a semicircle. I am sorry when I find myself in a room with desks all lined up in straight rows, for song learning, like so much other learning, will proceed more easily and informally in the former situation. Of course the table and chair situation doesn't guarantee informal learning—the mind of the teacher may still proceed only in set, straight lines, alas—but it helps to promote the proper atmosphere.

I like to sit down in the circle with the small children, and even though I am six feet tall, it doesn't bother me to use one of the children's chairs. I hope that is the way you do it, too. Please don't be one of those teachers with auditorium-itis, who feel it necessary to take even the little ones to the auditorium (where they sit in those awful seats made only for grown-ups) for the music period. And I am almost as unenthusiastic about taking them to the Music Room every day, unless in your classroom you are afflicted with a roomful of desks that have been screwed to the floor. (But if you are in that kind of school, you probably will not have a Music Room, anyway.) Music Rooms are considered a sign of progress, and they are in some ways, but they can be a great handicap if they develop a mental set that *all* of the music has to be there. In that case, they very effectively rule out a great deal of informal music which can and should crop up from time to time in every classroom.

Oh, yes, and pianos. Don't tell me you have to go to the Music Room or to the Auditorium because there is no piano in your classroom. Pianos are fine, and can be a great advantage—but also a great disadvantage if they are used for all of the first and second grade singing. For rhythm work, and for *some* of the singing, they can be useful, and desirable if used with discretion. One should guard against playing too loudly, for then the children will respond by singing too loudly. The teacher should also avoid playing music of such difficulty that she cannot give most of her attention to the children.

We may have given the impression that all is lost—that desirable experience in music is unlikely—if you happen to be condemned to the use of rows of desks, which may be screwed to the floor. No, indeed no! Music can be splendid, even in such a room. It will usually be more difficult to create the informal atmosphere so conducive to the right kind of music where there are fixed rows, just as it is more difficult to bring about many other desirable learning situations in such a room, but it can be done, and it is done, many, many times. In some of the wider, old type seats, the children may be seated two in a seat for the major singing period, thus bringing them closer together and nearer to the front of the room. Some of the rhythm work can be done in the aisles and around the edges of the room. The school gymnasium and, in good weather, the school playground may often be used to advantage for rhythmic activities. Do not overlook the possibility, however, of your being one of the leaders in promoting a movement for modern school furniture for your school.

But let us get back to the semicircle in the classroom. When and where do we start?—now, and here, with *Ten Little In-*

dians, *Jesus Loves Me*, and any other songs that most of the children know. For a discussion of how to teach a rote song, see pages 34, 35. If you, the teacher, have trouble learning additional songs, note the suggestions on page 15. Recorded songs are especially useful for these grades. If you use one of the newer series of graded song books in your school, you will want to have some of the records for the lower grade books of that series; they are available from the publishers of the books. If you do not use these song books, you will find some suitable song records for the lower grades among the following:

- Album E-83 RCA Victor Basic Singing Program for Primary Grades*
- Album of records for *Happy Singing*, C. C. Birchard Company
- Albums of records for *Together We Sing*, Follett Publishing Co.
- Albums of records for *On Wings of Song*, Ginn and Company

The first album of the above list is intended for the primary grades, while the others are designed to go with ungraded books and contain an assortment of songs for various grades, except that *Happy Singing* is limited to grades 1 through 4.

Of course, we shall not stay seated in the semicircle for long. Many of the songs will be made into games. Here is where your ingenuity will come in. Suppose you do not happen to have a book which explains in detail just what to do with *Ten Little Indians*. What then? In that case, you make it up. Call for a row of ten volunteers—maybe you will suggest that they stoop, or lean over, or squat, or raise arms, one by one, as they sing "one little, two little" and so on, and then return to original position as they sing the part of the song

which begins "ten little, nine little." These games do not have to be all according to someone else's ideas. They are a wonderful thing to develop your own and your children's originality.

These games with songs are fine, as are also songs for rhythmic development, such as *The Mulberry Bush*, *The Paw Paw Patch*, *London Bridge*, and many others. Some first and second grades overdo the use of "action songs," such as discussed on page 20. Let's not go to extremes in the use of them.

Any good first and second grade song books will be good for your children. In general, the newer books include more variety than the older ones; they are usually more attractive in appearance and in most cases you will find other musical activities there in addition to the songs. Most authorities suggest that it is sufficient if only the teachers have books in the first grade, with children's books being provided, beginning with the second grade. Some even think that children do not need individual song books until the third grade, the songs being taught entirely by ear until that time.

In very recent years, on the other hand, two publishers have brought out attractive books for children in the first grade. These include *New Music Horizons, Book One*, and two primer books of *Our Singing World* series, *Singing as We Play* and *Singing All the Day*. The aim is to aid in building a reading readiness, and to develop early an attachment and loyalty to song books by the children. There is no doubt that the children enjoy having such books.

Whatever books are used, the same principles of song selection as to variety and quality of songs (see page 18) apply

here as in other grades. In the lower grades there should be a considerable use of nursery rhymes and other familiar songs of childhood. The best books include many of them.

In the primary grades is the place to begin with beautiful singing, and tone quality needs attention here, just as elsewhere. The voices are high and very light. In voice range, the songs should be confined to the notes within the treble staff. You can use pitch pipe, melody instrument, or piano to help you get the right starting note, or if none of them are at hand, just start singing anyway! Sometimes you will find that you have started the song too high or too low to be able to finish it; in that case, just stop and start again at a better pitch. Most of us have to do that sometimes. Surely the absence of a starting instrument must not be allowed to keep us from singing. In most of our better classroom song books, the songs are pitched about right for singing, but they can sometimes be lowered a little.

As another aid in developing good tone quality, let the children sing without you much of the time. When you do sing with them, sing very lightly. Remember also that if you use a piano regularly with the singing of primary children, the singing will usually become louder and heavier, which you surely do not want.

How to Use a Pitch Pipe

The pitch pipe has long been standard equipment for the elementary school teacher, as well as for the music teacher when a piano is not at hand. The pitch pipe can be a help or a hindrance. In some school systems, the procedure in using the pitch pipe has become a fetish, so that the teacher will never

start a song without using it. The result may be that the children put the songs which they know into two categories—schoolroom songs and songs for fun. Obviously, that is the very sort of thing that we are trying to discourage. Many of the songs learned in the schoolroom should be sung informally on the school bus, or at camp. The pitch pipe can be a hindrance if you use it only as a duty, when you do not really understand it.

The main reason for the use of the pitch pipe, or of some instrument to give us the starting note of a song, is that most of us cannot regularly guess very near to the pitch that we need for starting each song. While a difference of a note or two, higher or lower, is not a serious matter with some songs that are in a medium range, we will have trouble if we miss the starting note by several tones, which often happens without an instrument. We may find that we are too high to sing the song at all, or we may be so low that the children are growling along most unpleasantly on the low notes.

If you want to learn to become less dependent on the pitch pipe, you can do so by practicing without it part of the time, and then checking up on yourself, with an instrument. You must be willing, if the song goes wrong, to laugh it off and start again. As the song proceeds, try to decide, for yourself, if it seems to be too high or too low. In this way, you can do much to improve your ability to start songs fairly accurately, over a period of time.

Most songs begin on *do*, *mi*, or *sol* (1, 3, or 5 of the scale¹),

¹ A scale is a succession of eight tones, ascending or descending, in a certain regular order. The major scale, which is the one in most common use, may be played by beginning on C at the piano and playing consecutively every white key to and including the next C (A major scale may be begun on any white or black key, but

and most people find it works best to blow *do* (1) on the pitch pipe and then think, or hum softly, up or down to the starting note. It is possible always to blow the starting note, but we may get into difficulties with tone relationships, which seldom happens if we blow *do*. The rule for finding *do* is not hard to learn; it is explained on page 167. If we are starting *America the Beautiful*, for example, which is normally in the key of C and starts on G, we would blow high C (low C is not usually found on a pitch pipe) and sing down, *do, ti, la, sol*, or 8, 7, 6, 5, to our starting note, G.

Regardless of whether the children have song books or not, the songs for these grades are rote songs, and will be taught as such. We are not going to worry much about music reading in these grades.

How to Teach a Rote Song

A rote song is simply a song which is to be taught by rote, or imitation. Ordinarily we use the term for simple songs of the sort used largely in the first and second grades. We may, of course, teach upper grade songs or even adult songs by rote, even though we do not think of them as rote songs.

Teaching a rote song is fundamentally a simple process. Of course the one teaching must know it well, first, and must try it out privately, before presenting it to the class. There has been considerable discussion regarding the relative merits of

care must be taken to play the right succession of notes). There are several C's on the piano. They may be located thus. You will find that the black keys are in groups of two and threes. The white key which is immediately at the left of any pair of black keys is called C. From there upward (or to the right) the white keys are named as follows: C, D, E, F, G, A, B, C. At the piano keyboard, the term ascending or upward means to the right, descending or downward means to the left. When we say 1, 2, 3, 4, 5, 6, 7, 8 of the scale, we mean upward, or to the right on the keyboard.



School District, City of Erie, Pa

Floating high-up in the sky. You
can find a song for this.

Here's another chance for creativity
—pictures for your songs



School District, City of Erie, Pa



It's fun to play your own accompaniments on the autoharp

the "whole method" and the "part method." Psychologically, the whole method has certain advantages, but many teachers prefer, except for extremely short songs, the "part method," which we shall explain first.

First, the teacher sings the entire song through one or more times, depending upon length. Longer songs need more because of the additional time needed to get a general grasp of the entire song. Many teachers precede the singing with some sort of build-up—a few words of explanation about the song. With some songs this might be very desirable. With other songs, or under other conditions, it might be better to omit the explanation. After all, it is very easy to get into the habit of talking too much *about* music. In any case, however, after singing the song through, the teacher would probably sing the first phrase alone, then have the children sing it. Next the second phrase by the teacher, followed by the children. Then the first two phrases—by the teacher first if necessary. After that, the third phrase by teacher, then by children, followed by the fourth phrase similarly, then the entire song. This assumes that there are four phrases; if more, the process is similar.

Any difficulties which may arise are usually due to careless listening, unless the song is an unusually tricky one. The teacher may well urge careful listening, and she will note definite progress by the children. In some groups we may find an unusually large number of uncertain singers, in which case it is necessary to proceed more slowly, and sometimes, in moving about the room, quietly to ask certain ones to sing more softly and to listen more carefully. Listening more carefully may help only gradually, but singing more softly may help the

general effect quickly, through subduing the wrong notes and indirectly making the right ones more prominent.

We urged that the teacher should rehearse the entire process alone because it will greatly facilitate the learning of the rote song. Unless she does so, she may have difficulty starting on the correct note at the beginning of various phrases. It is a great aid to the children if the teacher sings or hums the tone at the beginning of each phrase—some like to start the group by singing the word “sing” on the starting tone just before the children are to begin.

In general, the teacher should be careful not to sing too much with the children, thus making them too dependent. Furthermore, if she has a big voice, it will tend to make their voices sound forced.

The “whole method” is just what you would expect; it means teaching the song by singing the entire song (or the entire first stanza, if there are more than one) to the children each time, instead of breaking it up into phrases. The teacher would sing the entire song two or more times, the number of times depending upon its length and difficulty. Then the children would sing the song. If they had trouble with it, the teacher would sing the entire song to them again. Many teachers prefer using this method, especially when teaching a song by means of the phonograph.

Teaching Rote Songs by Means of Records

The process of teaching rote songs from phonograph records is similar but certain obvious modifications are necessary. For one thing, it is easy enough to raise the tone arm and begin

again at the beginning, but difficult if not impossible to begin at particular spots during the course of the song. For that reason, the teacher—in this case the record—will usually have to go back to the beginning of the song each time in order to repeat a given phrase which may be later on in the song. Another matter is that of tone quality. As mentioned earlier, we do not recommend using just any recordings of songs. We have pointed out the names of various records which have been made especially for the purpose of teaching songs. Even so, the tone quality of some is unsuitable for imitation, especially by small children, without special and *frequent* words of caution. We know one recording of *I Love Little Pussy* for example, in which the soloist really lets herself go on the high note near the end, with much volume, much too long a pause, and much too unsuitable tone quality for first grade imitation. Yet the song can be taught satisfactorily, even from this record, if the teacher is alert to guide the children not to imitate the prima donna quality of the singer on the record. It hardly seems necessary to add another word of caution that, after teaching a song by means of a record, we should not use the record every time the song is sung thereafter. We should soon make it possible for the children to sing without the record, even though you may want to continue using it from time to time because of an accompaniment that is interesting.

Uncertain Singers

We use the term "uncertain singers" simply for want of a better one. We refer, of course, to the children who used to be called monotones. Since the label "monotone" has done

untold damage to countless children, and since they are not monotones, anyway (a true monotone is about as rare as the proverbial hen's teeth)—let's not call them that.

These uncertain singers are simply children who need extra help. That apparently oversimplifies the matter but it strikes directly at the heart of the solution. Practically all of the children can and will respond to help—some readily—some very slowly. Most of the uncertain singers will be found in the first two grades, and most should be much improved before entering grade three.

Above all, the teacher must not set these children apart, either by seating arrangement or in her own mind, as being different. If the children begin to suspect that they are different from the others—if even the slightest stigma becomes attached to those who find the tune less quickly, you have already lost a part of your battle, and the child is harmed. Countless children have been harmed, and very unjustly so, through being set apart and not being allowed to sing, or being allowed to sing only under certain conditions. It's your job to try to help them to read, and to write, and to sing, and to do all the other things. Some may be slow in one, some in another.

A little common sense and sympathy will go a long way. There are some specific things, but first, remember *not* to set these uncertain singers apart. Very discreetly, you can sometimes help by asking certain ones to sing less loudly and to listen more closely. If you are careful to build the right atmosphere, you can help some individually at odd times. If so, the idea built up must be that this individual help is no different from individual help to others in other kinds of study.

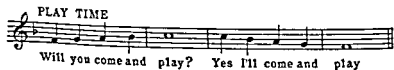
The problem is not an easy one, either musically or psychologically, but it is one in which it is our duty to help. In our effort to avoid certain undesirable practices, such as seating the poorer singers on the front row, such as dividing the class into "bluebirds" and "redbirds" and having the bluebirds sing while the redbirds listen, such as labeling some children as "monotones" and telling them not to sing, we must beware of adopting other undesirable practices, such as misleading the children into thinking they are singing correctly when they are not. There comes a time when it is just as wrong to let certain ones go on and on thinking they are singing correctly (when they are not) as it is to deny them the privilege of singing. If we deceive them, the other children will tell them, and more cruelly. By allowing them to sing regularly with the others, by helping them as described below, and by helping them to realize that individual help in music is no different from individual help in other things, and that everyone needs help somewhere, we can do a great deal for them. Most of the ideas described below should be used with all the children together, even though some of them are intended especially to help certain ones. They should not be designated as being for special purposes, but as games, calls, and so on, for all.

Now more specifically. A child who has sung along in a low off-pitch voice may not be aware that he has a high voice. Ask him, preferably in company with others, if he has ever heard a fire engine siren. Ask them all to make a sound like a fire engine siren—or like a train whistle on a high note. The advantage of the siren is that it starts down low where the voice of the uncertain singer is most likely to be, and slides up high and back down again. It will help him to discover, in

many cases, that *his* voice can slide up high and back again.

Helping these uncertain singers may be a very slow process. The important thing to remember, in difficult cases, is to *start where the child can sing*, even if it includes only one or two notes, and work up or down gradually. By working up, we mean sing along with him, trying to encourage him to sing a little higher, still a little higher. Some can match piano notes, others will do better matching the teacher's voice, or still better in matching the voices of other children. You cannot expect to be successful by starting way above his present vocal tones. Some devices work with some children, others with others. Usually the child will distinguish between widely separated tones more readily than between two notes which are close together.

You can help the children to become more tone conscious by the frequent use of questions and answers—singing instead of talking them. They may well be used by all the children, not only the uncertain singers. Some of the newer first grade song books make much use of these tone games, calls, or motives, as they may be termed. But they need not come from a book, they may be made up on the spot. Here are some examples:





SUGGESTED PHONOGRAPH RECORDS FOR SONG TEACHING

<i>American Singer, The</i>	<i>Records for Book I</i>	American Book Company
<i>American Singer, The</i>	<i>Records for Book II</i>	American Book Company
<i>First Grade Book, The</i>	<i>(Our Singing World)</i>	Ginn and Company

SUGGESTED PHONOGRAPH RECORDS FOR
SONG TEACHING

<i>First Grade Book, The</i>	(<i>Our Singing World</i>)	Ginn
<i>Kindergarten Book,</i> <i>The</i>	(<i>Our Singing World</i>)	Ginn
<i>Kindergarten Book</i>	(<i>Birchard Music Series</i>)	Summy-Birchard
<i>Kindergarten Book,</i> <i>Book One and Book</i> <i>Two</i>	<i>Music for Young Americans</i>	American
<i>Music for Early Childhood</i>	(<i>New Music Horizons</i>)	Silver Burdett
<i>Music 'Round the Clock and Music 'Round the Town</i>	(<i>Together We Sing</i>)	Follett
<i>Our First Music,² Our Songs</i>	(<i>A Singing School</i>)	Summy-Birchard
<i>Singing on Our Way</i> <i>Singing—Primary Grades</i>	(<i>Our Singing World</i>) Album E-83 R.C.A. Victor Record Library for Elementary Schools	Ginn Radio Corporation of America

² Records starred available in both 45 and 78 rpm record speed. Many records are available in 78 rpm only.

SUGGESTED SONG BOOKS FOR PRIMARY GRADES

- American Folk Songs for Children*, Seeger, Garden City, N.Y., Doubleday, 1948.
- Animal Folk Songs for Children*, Seeger, Garden City, N.Y., Doubleday, 1950.
- Another Singing Time*, Coleman and Thorn, New York, Reynal and Hitchcock, 1937.
- Birchard Music Series—Kindergarten Book*, Grentzer and Hood, Evanston, Ill., Summy-Birchard, 1958.
- Experiences in Music for First Grade* (*New Music Horizons series*), McConathy and others, Morristown, N.J., Silver Burdett.

- First Grade Book, The* (*Our Singing World* series), Pitts and others, Boston, Ginn.
- Fun with Music*, Mary Jarman Nelson, Chicago, Albert Whitman, 1941.
- Growing Up with Music: Book I*, Perham, Park Ridge, Ill., Neil A. Kjos Music Company, 1938.
- Happy Singing* (*A Singing School* series), Armitage and others, Evanston, Ill., Summy-Birchard, 1947.
- Kindergarten Book, The* (*Our Singing World*) Boston, Ginn.
- Music for Early Childhood*, Nelson and Tipton, Morristown, N.J., Silver Burdett, 1952.
- Music 'Round the Clock* (*Together We Sing* series), Wolfe, Krone, and Fullerton, Chicago, Follett, 1955.
- Music 'Round the Town* (*Together We Sing*), Chicago, Follett, 1955.
- Music in Our Town* (*Music for Living* series), Mursell, Tipton, Landeck, Nordholm, Freeburg, Watson, Morristown, N.J., Silver Burdett, 1956.
- Music Through the Day* (*Music for Living*), Silver Burdett.
- Music for Young Americans—Kindergarten, Book I, Book II*, Berg, Burns, Hooley, Pace, Wolverton, Cincinnati, American Book, 1959.
- New Music Horizons, Book I*, Morristown, N.J., Silver Burdett, 1944.
- New Songs and Games*, Crowninshield, Boston Music Co., 1941.
- 140 Folk Songs*, Davison, Surette, Boston, E. C. Schirmer Music Company, 1921.
- Our First Music* (*A Singing School*) teacher's book, Evanston, Ill., Summy-Birchard, 1941.
- Our Songs* (*A Singing School*), Summy-Birchard, 1939.
- Singing All the Day*, and *Singing as We Play* (*Our Singing World*), Boston, Ginn, 1949.
- Singing on Our Way* (*Our Singing World*), Ginn, 1949.
- Songs Children Like*, Washington, D.C., Association for Childhood Education, 1954.
- Songs To Grow On*, Landeck, N.Y., Edward B. Marks Music Corp., 1950.
- Together We Sing*, Fullerton and Wolfe, Chicago, Follett, 1950.

INTERMEDIATE GRADES

As we go into the third and fourth, or what we shall call the intermediate grades, the singing gradually changes, in content, in tone quality, and in other ways. Song books, we hope, have become standard equipment. In the first grade the children probably had no song books, though books are desirable, but on entering the third grade it is most important that the children have song books—one for each child. Make-shift may be had by using one book for two children. Familiarity grows with the written language of music—music reading begins.

Here we come face to face with the vexing problems pertaining to the teaching of music reading—when and how to teach it, whether to use syllables, how much time to spend on it, and so on. Some light and much heat has been generated in discussions on this subject during the past generation. Those urging more attention to the reading of music have generally argued that we can never do much singing unless we learn to read music. The idea which they advocate is, it seems, that we must concentrate rather heavily on sight-reading for a considerable period of time, even at the expense of other music activities. Syllables would probably be used, or possibly numbers, or some other method might be used, but the concentration must be on reading, at all costs. If the question of enjoyment enters the discussion at all, it is quickly passed over with the statement that "once they learn to read, they will enjoy singing."

There is some logic and there are many grains of truth in

this argument but it ignores many important points. Surely, familiarity with the musical score is much to be desired for all who are to sing extensively. However, the following points deserve consideration.

It does not necessarily follow that learning to read music precedes greater pleasure in singing. Or, to put it more accurately, pleasure in singing does not always result from extended exposure to the teaching of sight-reading. In some cases the casualties and boredom brought about through over-use of effort in the sight-reading process have resulted in a greatly increased distaste for music. These are no idle words. The thing has happened to millions of boys and girls. In addition, there has been much discouragement due to the fact that the older drill practices were based upon standards which so many could not attain, or at least could not attain under the methods employed.

Musical sight-reading need not be exceedingly difficult to teach, if properly done, making full use of what we know about the learning process. However, it seems a fact that in the past a great majority of the teachers attempting to teach music reading have been unable to do so effectively. As a result, while it has been well taught in some cases, it has in others brought negative results in waste of time, or, worse, hostility to the drill involved, and a greatly lessened interest in music.

The quality and amount of effective music reading skill which can and should be taught depends upon the skill and ability of the teacher, first as a teacher and only secondarily as a musician. This may seem another point of heresy to some musical specialists but it is none the less true. Unless the teacher understands fully the psychological principles in-

volved in the use of drill, whether it be in music or in any other field, it may do more harm than good, and may certainly be a great waste of time. The drill must be used only when the need for it arises, it must be closely related to the problem or situation which is to be helped, it must be used in small amounts, requiring no large block of time at any one sitting. Furthermore, the results must be such that they are understood and appreciated by the students. Finally, if sight reading drill is to be successful in music, it will, in most cases, need to be done by a teacher who is, herself, reasonably well skilled in sight reading. The unskilled teacher can gradually increase her use of some of the points enumerated below, but she should be most careful not to use any large amount of time in attempting to build music reading skill in her pupils.

It is often advocated that sight reading skill can be taught only through the use of a rather large amount of drill, drill which in many cases is administered in fairly large doses and at rather frequent intervals, the exact time of which has no particular relation to need. As we said above, this violates important psychological principles. But what is also extremely important, it overlooks the following very important fact.

A surprisingly great improvement in understanding and using the musical score can come through the general musical development of the child, if the teacher is constantly alert to point out and use small bits of learning as opportunities arise. Furthermore, one of the most vital factors in sight reading ability lies in the ability to read rhythmic figures and patterns accurately. Lack of this ability is often a more serious handicap to reading ability than lack of ability to read tonal relationships accurately. Now, if we do a good job in the

development of rhythmic activities, as outlined in Chapter V, the ability to read rhythmic figures will be at least moderately well covered.

As we said above, the amount of music reading ability and musical understanding which we may expect will depend considerably upon the musical understanding of the teacher. The 3rd and 4th grade teacher, who is ready to do so, can do a great deal toward developing observation by the students of many things in the songs. This will include both ear-observation and eye-observation. Here are some of the things which they can notice that may well become part of the understanding of the children during their stay in these grades:

- (1) Songs are built upon 8 tones—*do, re, mi, fa, sol, la, ti, do*, or 1, 2, 3, 4, 5, 6, 7, 8 of the scale. See p. 33.
- (2) Every song comes to a feeling of rest or repose at its end, with the final note almost always being *do* or 1 of the scale.
- (3) This feeling of rest or repose on the home tone (*do*) does not come just anywhere in the song, though it may come also at the midpoint of the song, and sometimes elsewhere.
- (4) A great majority of songs begin on *do, mi, or sol* (1, 3, or 5) of the scale.
- (5) *Do* (and also the other tones) may be found at various places on the staff, depending upon the number of flats or sharps (if any) appearing at the beginning of the staff.
- (6) These three tones of the scale, *do, mi, sol* or 1, 3, 5, make up the tonic chord or tonic triad and are the most important of the scale. The three tones, in various combinations, are

found in many places—sometimes at the beginning of a song (as in *The Star-Spangled Banner*), sometimes elsewhere. They are found in a variety of combinations and are the only tones found in ordinary bugle calls, such as *Taps*, *Reveille*, and *Mess Call*. (In bugle calls, one tone may be repeated in the lower octave; *Taps*, for example, includes four notes, *do*, *mi*, *sol* and low *sol*, or 1, 3, 5 and another 5, an octave lower than the upper 5. *Taps*, written out on music paper, looks like this:



(7) In proceeding from one note to the next in a song, we sometimes move up, like this:



"On a Tuesday Morning," from *Singing and Rhyming* of OUR SINGING WORLD, copyright 1950. Used by permission of Ginn and Company, owners of the copyright.

sometimes down, like this:



and sometimes repeat a note:



We must be alert, in singing new songs, so that our voices move up when the notes tell us to move up, and down when the notes tell us to move down.

(8) Also, in moving from note to note, we sometimes move by step or scalewise (from a line to the very next space, or from a space to the very next line):



we sometimes move by skip or leap, the succession being more than a single step:



"High Betty Martin" from *Folk Songs of Old New England*, by Eloise Hubbard Linscott, copyright 1939. Used by permission of The Macmillan Company, owners of the copyright.

"Here We Go Skating Along" from *Singing on Our Way of OUR SINGING WORLD*, copyright 1949. Used by permission of Ginn and Company, owners of the copyright.

"Hear the Happy River" from *Singing on Our Way of OUR SINGING WORLD*, copyright 1949. Used by permission of Ginn and Company, owners of the copyright.

Similarly, our voices must not make a single step when the music indicates a skip or leap, and should not leap when we are told to move one step at a time.

(9) We often find identical note patterns in various places in a song; when identical they must sound exactly alike:



(10) We also may find patterns which are similar but not identical, and which therefore must sound similar but not exactly alike:



These and other similar observations, if made use of often, can greatly aid in improving our ability to read the musical score.

Many teachers find the use of melodic flutes or fifes to be a great aid in the teaching of music reading and to the entire understanding of music. Some of our modern basic classroom song books recognize this and particularly point out songs which are suitable for use with these instruments. Further discussion of them will be found in Chapter VII.

The singing in grades 3 and 4 will be different from that in the first two grades, but the change will not be abrupt.

"Roll and Roll the Thread" from *Singing and Rhyming* of OUR SINGING WORLD, copyright 1950. Used by permission of Ginn and Company, owners of the copyright.

"Tra la la la, Betty Martin" from *Folk Songs of Old New England*, by Eloise Hubbard Linscott, copyright 1939. Used by permission of The Macmillan Company, owners of the copyright.

Children do not change over night, and the grade designations are necessarily arbitrary. As children mature, their interests in music, like their interests in poetry, develop and change. The suggestions which were made in the chapter on "The Common Sense Approach to Singing" may well be used in these grades, just as elsewhere. These suggestions had to do with improvement of tone quality, of diction (word pronunciation and enunciation), of rhythmic accuracy, and of the other factors that are so important in creating beautiful singing.

Somewhere in these grades we shall begin to experiment with singing more than one melodic line at a time. Some teachers have found it possible to do these things even earlier. The major possibilities include rounds, descants, and part-songs.

The variety of possibilities in rounds is much greater than is generally realized. Rounds may be fast or slow, funny or serious, lively or beautiful, the possibilities thus extending all the way from the *Donkey Song* to the beautiful *Dona Nobis Pacem*, the latter being too difficult for most fourth graders. A large number of interesting and attractive rounds may be located by searching through a variety of song books. A worth while collection of rounds is published under the title *Rounds and Canons*.

Many of our ordinary rounds are very easy, and they may be made even more easy, for use by small children, by singing them in only two parts instead of the customary three or four parts. For example, we normally sing *Row, Row, Row Your Boat* in four parts. One group begins alone, at the beginning. A second group begins at the beginning just as the first group reaches Number 2, which is the usual indication for the beginning of the second phrase. If we wish to sing it as a two-part round, we do it as we have just described, with no other groups entering. Each group sings to the end and then repeats the entire song, two or three more times, then stops. If we wish to sing it in the usual four-part way, the third group will start the beginning of the song when the first group has reached Number 3, and the fourth group will begin when the first group reaches Number 4.

In any singing of rounds, the quality and type of the round should determine the manner of singing. Care should be taken so that the singing does not degenerate into a mere vocal combat in which the goal is to "see which side can sing louder," a goal which has been evident in too many Sunday Schools we have visited. Some rounds, it is true, are primarily fun rounds, but some are beautiful songs, and should be sung accordingly. Some examples of the latter: *Lovely Evening*; *White Coral Bells*.

Descant singing has long been enjoyed in Britain, but has only been done to a limited extent in this country. In recent years it has begun to be more popular, fortunately, for it adds interesting variety to the singing of many songs. A descant, stated simply, is a counter melody written above the regular melody. Descants are used principally with hymns and folk

songs, the descant frequently being more elaborate than the main melody. One can find a few songs with descants in many song books; there are also some collections of descants, such as *Our First Songs with Descants*. That particular collection provides a good easy introduction to descant singing which is entirely within the ability of children in the intermediate grades.

The use of simple two-part songs is frequently begun in the fourth grade and supplies still another resource for groups wishing to try skill and fun in singing songs requiring independence of two or more groups. The usual easy part-songs differ from songs with descants in that, in the part-song, the second part, instead of being a more or less independent melody above the main tune, is here a secondary part, following closely in harmony, and appearing below the main melody. The introduction to part-singing should be begun in the fourth grade if at all possible. It will be discussed in the section on singing in the fifth and sixth grades.

SUGGESTED PHONOGRAPH RECORDS FOR SONG TEACHING

<i>Birchard Music Series</i>	<i>Records for Books 3, 4</i>	Summy-Birchard
² <i>Merry Music</i>	(<i>A Singing School</i>)	Summy-Birchard
² <i>We Sing</i>	(<i>A Singing School</i>)	Summy-Birchard
<i>Music Across Our Country</i>	(<i>Together We Sing</i>)	Follett
<i>Music Through the Year</i>	(<i>Together We Sing</i>)	Follett
<i>Music for Young Americans</i>	<i>Records for Books 3 and 4</i>	American
<i>Music Near and Far</i>	(<i>Music for Living</i>)	Silver Burdett
<i>Music Now and Long Ago</i>	(<i>Music for Living</i>)	Silver Burdett
<i>New Music Horizons</i>	<i>Records for Books 3, 4</i>	Silver Burdett

² When ordering specify whether 78 or 45 rpm record speed is desired.

<i>On Wings of Song</i>	(ungraded book)	Ginn
<i>Singing and Rhyming</i>	(<i>Our Singing World</i>)	Ginn
<i>Singing Every Day</i>	(<i>Our Singing World</i>)	Ginn
<i>Together We Sing</i>	(ungraded book)	Follett

SUGGESTED SONG BOOKS FOR INTERMEDIATE GRADES

- Birchard Music Series, Book 3 and Book 4*, Hood and others, Evanston, Summy-Birchard, 1959.
- Child's Book of Christmas Carols, A*, Bertail, N.Y., Random House, 1942.
- Christmas Carols of Many Countries*, Coleman and Jorgensen, N.Y., G. Schirmer, 1934.
- Fireside Book of Folk Songs*, Boni, N.Y., Simon and Schuster, 1947.
- Growing Up with Music, Vol. I*, Perham (Krone), Park Ridge, Ill., Neil A. Kjos Music Company, 1937.
- Merry Music (A Singing School series)*, Dykema and others, Evanston, Ill., Summy-Birchard, rev. 1951.
- Music in the Air (A Singing School)*, Dykema and others, 1947.
- We Sing (A Singing School)*, Dykema and others, rev. 1951.
- Music Across Our Country (Together We Sing series)*, Wolf and others, Chicago, Follett, 1956.
- Music Through the Year (Together We Sing)* Wolfe and others, 1956.
- Music for Young Americans, Book Five and Book Six*, Berg and others, N.Y., American Book Company, 1959.
- Music Near and Far (Music for Living Series)*, Mursell and others, Morristown, N.J., Silver Burdett, 1956.
- Music Now and Long Ago (Music for Living)*, Mursell and others, 1956.
- New Music Horizons, Book 3 and Book 4*, McConathy and others, Morristown, N.J., Silver Burdett, rev. 1953.
- 140 Folk Songs*, Davison and Surette, Boston, E. C. Schirmer, 1921.
- Our First Songs to Sing with Descants*, Krone, Park Ridge, Ill. Neil A. Kjos Music Company, 1941.
- Rounds and Canons*, Wilson, Minneapolis, Schmitt, Hall and McCreary.
- Singing and Rhyming (Our Singing World series)*, Pitts and others, Boston, Ginn, rev. 1957.
- Singing Every Day (Our Singing World)*, Pitts and others, rev. 1957.
- Songs America Sings, The*, Van Loon and Castagnetta, N.Y., Simon and Schuster, 1939.

UPPER GRADES

Now comes the time for the development of part-singing, and the children can have a wonderful time with it. Part-singing may well be started in the fourth grade, but in the fifth and sixth grades we shall plan for a great deal of it. The part-singing will be mainly of two-part songs, with a few three-part songs in the sixth grade. Since part-singing is one of the main problems in the upper grades, we shall discuss it first. Fair warning, though: *don't let the idea of part-singing scare you.* If it does, work into it the easy way, through melodic flutes, as explained on page 120.

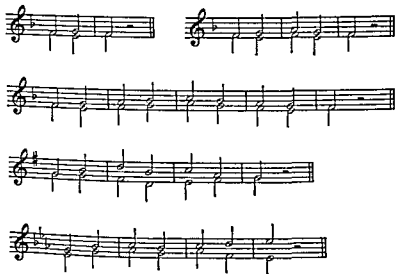
In developing part-singing, the focus of attention must be upon hearing, *bearing* and more HEARING. The process of development is fairly simple, and not too difficult if we do not try to proceed too fast. Even when we are developing part-singing ability, (and long afterward, I hope!) there will still be much fine unison singing, or singing of one main melody, only. Even experienced adult singers enjoy unison singing. A great many folk songs, especially some of the more lively ones, lend themselves well to unison singing.

We may expect to find in every song book intended for these grades some very easy two-part songs, as well as some more difficult ones. The easy ones are usually short, they often are in unison part of the way, and they usually proceed mostly in thirds. (We say that the harmony is in *thirds* when the notes are three tones apart. In other words, we have two tones which are on adjacent lines, or on adjacent spaces, like these:



In the teaching of part-songs, we may often find ourselves falling back on the practice of teaching one part, then the other part, and then putting the two parts together. If we are wise, we shall try to avoid this as much as possible; since the object is to learn to *hear* the two parts together, we shall sing them together as soon and as much as possible, even though it may have to be done slowly.

We may also find some easy exercises, closely related to the songs. If not, we may wish to use some of the following ones, which may be placed on the blackboard, to be seen as they are sung. The exercises, if closely related to the songs and in the same key, should provide helpful simple drill material. Time spent on the drill material should be brief, on any one day.



(See Appendix A for explanation of keys and of how to transpose from one to another.)

In beginning two-part singing, we should remember that the children in these grades are not normally real altos or real sopranos. We should not assign any of them to sing only the second part. All should have that experience, and the exchanging of parts from upper to lower should be frequent. Incidentally, it is better to use the terms *upper part* and *lower part*, thus helping to discard and avoid the foolish idea that so long persists with many people that *first* and *second*, when applied to musical parts sung or played, carry any meaning of position, rank, or importance. The emphasis should be that all parts are equally important, and that all children should have equal opportunity to sing upper and lower parts.

We have previously mentioned the importance and desirability of singing many rounds beginning before we reach these grades, and continuing indefinitely, into adult life. By this time we are not limited to the very easy rounds; we have also moved into the more difficult ones. A beautiful one which everyone should have an opportunity to learn is *Dona Nobis Pacem*. It might seem that singing of rounds would be a great aid in learning to sing part-songs. It is of some aid, since either, done well, demands independence of thought and action, but the carry-over is not as direct as we might wish. Both rounds and part-singing are important, however.

One thing which helps is improvising harmony; some groups can sing certain songs in harmony, even though they have not learned to do so in a formal part-singing effort. Sometimes we will find one or two children in a grade who are good as leaders in singing a lower part, either in improvised part-singing or in

the class efforts at learning part-singing from the printed page. This, also, should be encouraged, but we should resist the temptation to assign these one or two children regularly to the lower part. They should have the opportunity to sing both parts, just as do the others.

The sixth grade is a good place to begin some three-part singing. The explanation of how to begin two-part singing applies also to three-part singing, the general principles being the same. Learning to hear is again the real problem; solving it can be most easily done through the use of easy, slow-moving songs and related exercises.

A matter of the greatest importance is the need for much variety of song material. No one series of song books is good enough in quality or quantity of songs to be used exclusively. One song book simply is not enough for an alert and active fifth or sixth grade group. The same may also be said for other grades. If at all possible, a supplementary set of books of high quality should be secured. Whether this is possible or not, the teacher should also have access to single copies of various other books. It will be *difficult* and usually impractical to teach part-songs from a single copy, but it is entirely practical to teach supplementary unison songs from a single copy. However we solve the problem, there is need for a great variety of song material if a high degree of interest is to be maintained. Many of the inexpensive paper bound song collections provide excellent sources of supplementary songs suitable for the upper grades, and while the size of notes and type used may be smaller than desired for the regular classroom books, these inexpensive books may well be used to provide additional songs.

A school choir or glee club often proves to be a welcome special activity, and here we may be justified in conducting it as a special interest group, which will include a few children from each of several upper-grade rooms. It must, however, be planned to *supplement* the regular classroom music, *not* to take the place of it. The choir may not be a feasible project without a special music teacher. Other activities related to various phases of the school program will be discussed in later chapters.

In the upper grades the same ideas and practices in securing good tone quality, good words, and generally beautiful singing are important which are important for other grades. They were discussed in Chapter III.

One of the best aids in the development of part-singing and of music reading generally may be had in the use of melodic flutes and fifes, known commercially as Tonettes, Melody Flutes, Song Flutes, Flutophones and others, and in the use of instruments of the orchestra and band. The use of classroom instruments as an instrumental activity is discussed in Chapter VII. They are of equal value in relation to the singing program and their use is so recognized in several of the recent classroom song books, which indicate songs which are best suited for playing on these instruments. Similar use may be made of players of the flute, violin, clarinet, piano, and other instruments.

Right here, however, it is the use of the melodic flutes and fifes that we want to urge. They can help ever so much as an aid to music reading, both unison and in parts, and they are lots of fun. Let's take a look at your song books and see some of the songs which can be played on them. Here is what to

look for—songs that do not go above D, the fourth line of the staff, nor below C, the first line below the staff, since that is the extent of the range of most of these instruments. The songs should not have more than one or two sharps or flats in the key signature (the collection of sharps or flats at the beginning of the line)—also, there should not be a low C \sharp . Here are a few suitable songs that we have found; you can find others without too much trouble:

New Music Horizons, Book 5 (page numbers):

6 <i>A Round</i>	12 <i>Caisson Song</i>
15 <i>At Pierrot's Door</i>	38 <i>From Lucerne to Weggis</i>
70 <i>The Sled Race</i>	71 <i>A Song About a Day</i>
98 <i>Erie Canal</i>	111 <i>Finlandia</i>
153 <i>For He's a Jolly Good Fellow</i>	
160 <i>O, My Darling Clementine</i>	

Our Land of Song:

9 <i>A Winter Song</i>	24 <i>Sing</i>
25 <i>Go 'Way, Old Man</i>	54 <i>A Railroad Rhyme</i>
114 <i>The Erie Canal</i>	119 <i>The Glendy Burk</i>
130 <i>Oh! California</i>	162 <i>Old Christmas Song</i>

Singing Together:

21 <i>Stodola Pumps</i>	58 <i>Goin' to Leave Of Texas</i>
79 <i>Sleep, Sleep, My Darling</i>	81 <i>Good Night</i>
81 <i>Good Night to You All</i>	91 <i>Sweet Betsy from Pike</i>
116 <i>Carol of the Grasses</i>	148 <i>Lightly Row</i>
153 <i>Indian Summer</i>	186 <i>Skip to My Lou</i>

Music in Our Country:

- | | |
|-----------------------|--------------------------------|
| 94 Erie Canal | 15 Moonlight |
| 122 America | 20 En Roulant Ma Boule |
| 107 Clementine | 82 Home on the Range |
| 6 Song of the Wind | 131 Johnny Comes Marching Home |
| 12 Fingers of the Sun | 44 The Cutting Bench |

Voices of America:

- | | |
|---------------------------|-----------------------------|
| 25 Lovely Evening | 140 Sailing at High Tide |
| 27 Clementine | 144 Loch Lomond |
| 41 Deaf Woman's Courtship | 16 Two Thousand Miles To Go |
| 42 Frog Went A-Courting | 163 Semper Paratus |
| 45 Down in the Valley | 164 Caisson Song |

Together We Sing:

- | | |
|----------------------|---------------------------------------|
| 44 Susy, Little Susy | 85 London Bridge |
| 86 Lightly Row | 99 Skip to My Lou |
| 102 The Keeper | 106 Bring a Torch, Jeanette, Isabella |
| 110 Camptown Races | 112 Choral Grace |
| 120 Oh, Susanna! | 141 The Wakeful Brook |

Music in the Air:

- | | |
|----------------------------|------------------------------------|
| 29 Night-Herding Song | 136 Walking at Night (melody only) |
| 106 The Volga | |
| 173 Blow the Man Down | 217 Home on the Range |
| 211 America, the Beautiful | 93 Sacramento |

Now if you are ready to tackle something just a little harder, here are some additional good songs that can be played on the melodic flutes if you are willing to transpose them. See Appendix A for help in transposing. These particular songs have the total range which is possible for the flutes (not more than

a "ninth," which is the distance of nine tones of the scale, or an octave plus one note) but they are either too high or too low. By transposing them as indicated, you can use them as welcome additions. In parentheses we have indicated the key to which each song should be transposed.

New Music Horizons, Book 5:

- | | |
|--|---|
| 10 <i>Morning Song</i> (F) | 11 <i>The Woods Are Hushed</i> (F) |
| 60 <i>Marines' Hymn</i> (D) | 75 <i>Come, Thou Almighty King</i>
(F) |
| 85 <i>Minka</i> (G minor)
(down one degree) | 134 <i>Song of the Volga Boatman</i>
(A minor) (down two
degrees) |

Our Land of Song:

- | | |
|--|---------------------------------------|
| 5 <i>Covered Wagon Days</i>
(B \flat) | 15 <i>Si, Senor</i> (D) |
| 22 <i>Country Dance Song</i>
(B \flat) | 23 <i>Autumn Evening</i> (G) |
| 33 <i>Twilight at Camp</i> (D) | 47 <i>Dance, Little Seraphina</i> (F) |

Singing Together:

- | | |
|--|-------------------------------|
| 7 <i>Oh, Susanna!</i> (melody
only) (F) | 9 <i>My Home's in Montana</i> |
| 10 <i>'Liza Jane</i> (D) | 32 <i>Shoo Fly</i> (G) |
| 70 <i>Old Folks at Home</i> (C) | 166 <i>Lorita</i> (F) |

Voices of America:

- | | |
|----------------------------|---------------------------------------|
| 6 <i>America</i> (F) | 133 <i>Bendemeer's Stream</i> (G) |
| 37 <i>Whippoorwill</i> (F) | 146 <i>Comin' Through the Rye</i> (F) |
| 121 <i>Ida Marina</i> (F) | 139 <i>Crystal Day</i> (F) |

Together We Sing:

- | | |
|--|---|
| 33 <i>Did You Ever See a Lassie?</i> (F) | 80 <i>Little Dustman</i> (F) |
| 84 <i>Evening Song</i> (F) | 134 <i>Slumber Song</i> (two part)
(F) |
| 137 <i>Are You Sleeping?</i> (F) | 154 <i>De Glendy Burk</i> (F) |

Music in Our Country:

- | | |
|------------------------------|--|
| 7 <i>Bugle Note</i> (F) | 161 <i>Vendor's Song</i> (D)
(down two degrees) |
| 13 <i>The Bell</i> (F) | 186 <i>So Long</i> (D)
(down two degrees) |
| 183 <i>Sing Everyone</i> (F) | |

Music in the Air:

- | | |
|--|---|
| 28 <i>Rio Grande</i> (C) | 51 <i>All Creatures of Our God and King</i> (D) |
| 53 <i>Work, for the Night Is Coming</i> (melody) (F) | 64 <i>Away in a Manger</i> (G) |
| 68 <i>Bring a Torch, Jeanette, Isabella</i> (G) | 75 <i>A Stately Dance</i> (G) |
| 98 <i>Southern Song</i> (B \flat) | 110 <i>The Fandango</i> (B \flat) |
| 132 <i>La Raspe</i> (G) | |

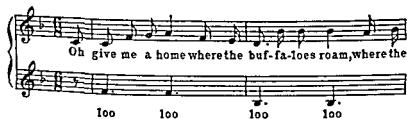
Vocal Chording

One of the things that is the most fun for sixth graders is vocal chording. Chording may also be done on the piano or the autoharp (see pp. 125, 126) but you should try voices alone for part of the time. Many of the recent song books have occasional songs in which the chords are indicated. Any slow-moving songs having simple harmonic background, such as *Home on the Range*, *Silent Night*, *Away in a Manger* (Luther), or *Down in the Valley*, are suitable.

First, before we sing the complete chords, let's try it, sing-

ing only the melody and the roots of the chords. Now, don't let that scare you off; it is not too hard. Let's explain it. Most of these songs can be harmonized with only three chords, sometimes with only two. These chords are known as I, IV, and V. We call them that because they are built upon the 1st, the 4th, and the 5th tones of the scale of the key in which the song is written (see Appendix A) and those three tones are the roots of their respective chords.

Let's look at *Home on the Range*. It is in the key of F. The rule for finding *do* (or the key) is in the appendix. Since it is in the key of F, the first tone of the scale is F, the fourth tone B \flat (or B-flat) and the fifth tone is C. Now let's divide the class, with one part singing the main tune, while the others sing loo, loo, loo—two loos in each measure. But, you may ask, how do they know what note to sing? There's where the fun comes—just experiment! You know that every note will be either F, B \flat or C. Use a piano, or melody flute, or some other instrument to help if necessary. When one note doesn't sound right, try another, being *sure* you try only those three. Soon you and your students will find that you can develop a feeling for the right chord note. Actually, for *Home on the Range*, you will find that it will work out like this, if you should want to write it out:



deer and the an-te-lope play, Where sel-dom is heard a dis-

100 100 100 100 100 100

cour-ag-ing word, and the skies are not cloudy all day -

100 100 100 100 100 100

Now let's go a step farther and try full chords. You can build full chords on any tone of the scale, by building upward onto the root line, line, line, or space, space, space. Thus your F chord will be FAC, your B \flat chord B \flat DF, and your C chord CEG. (It is B \flat and not B, since we are in the key of F—see key signatures, Appendix A—and B always has a flat in that key.) For your full chording, you will probably have to write out the chords, or find a book which has them written. You will want them in the treble staff for sixth graders, and as close together as possible, so as to have them in a good easy range. On the next page we again have *Home on the Range* as it will look with full chords, all ready for your students to sing:

Good songs for chording are *Down in the Valley*, *Silent Night*, *Oh Susanna*, *Old Folks at Home*, and lots of others. Many of the upper grade song books will have chords indicated for some suitable songs.

Oh give me a home where the buf-fa-loes roam, where the

100 100 100 100

deer and the an-te-lope play, Where sel-dom is heard a dis-

100 100 100 100 100 100

cour-ag-ing word, and the skies are not cloud-y all day.-

100 100 100 100 100-

Operettas

One of the recurring problems concerned with elementary school music arises when someone proposes "Let's give an operetta!" If we will but think our way through carefully before we decide to present one, we may save ourselves many regrets. Such questions as (1) the purpose of the operetta, (2) its educational soundness, (3) its worth in time and effort, and (4) the possibility of finding one of at least moderate quality, as to music and words, are questions which should be considered before the final decision is made as to whether or not

an operetta shall be given and as to the kind of operetta which shall be given.

(1) If the purpose of the operetta is to raise money for the school, we may be able to find a better way to raise money if we do not find satisfactory answers to our other questions. If the purpose is to show off the boys and girls, we can surely find much better ways to do that—ways which will give the parents and the members of the community a more nearly adequate idea of what goes on in the school, rather than merely showing them the results of a hothouse effort which has no relation to the regular school curriculum. If, however, our purpose is to give the children an experience in a musical dramatization of real worth, we can find many reasons to justify a reasonable outlay of time and effort.

(2) In determining the educational soundness of the proposed operetta, we must ask ourselves such questions as the following: Are we to use only the especially "talented" children, and forget about a lot of those who are less advanced? Are we to exploit a few soloists, in singing and dancing, especially those who have had private lessons outside of school? Are we going to spend a great deal of time on something which is just a show, and which bears little or no relationship to the regular day by day instructional program of the school? We cannot escape personal responsibility if our actions say "yes" to the above questions, without first giving very careful thought. Would it not be better to have a pageant, or a presentation of something which could be closely related to our school instructional program, or to some important parts of it?

We should answer those first three questions by saying "no"! "No, we will not use only the more advanced children; we

will use all of them in significant experiences. No, we will not exploit a few soloists. No, our show will have a relationship to other school activities. It can be done, and we will do it." That, then, is quite a different matter.

(3) Any fair estimate as to the worth of an operetta project as balanced off against the time and effort involved must include a consideration of its educational soundness and quality and the quality of the musical and other experiences involved for the children, which in turn depends considerably upon the quality of music and libretto of the operetta.

(4) The possibility of finding an operetta of at least moderate quality is a matter of importance. A very great number of elementary school operettas are the product of hack writers of little ability, a fact which is quickly revealed in any careful analysis. The musical worth, the literary quality, and its suitability for the age level involved must all be good if the time and effort is not to be worse than wasted.

A few worthy operettas can be found, if we are convinced that we must have an operetta and if we are willing to take the trouble necessary to find a good one. One way to find them is to write to one of the large music stores in a large city, where a good selection is sometimes available, and ask to have several of the best sent on approval. The store will send these for examination with the understanding that any quantity orders which result will go to the store which supplies the approval selection. That is obviously fair. The customer must also pay postage both ways on the approval selection.

There are certain advantages in dealing with the *large* retail stores for operettas and such materials, rather than with the publishers themselves. We refer to the large retailers that spe-

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cialize in school materials, such as Gamble Hinged Music Company, and Educational Music Bureau, of Chicago. They carry large stocks of materials of a great many publishers, and they are well acquainted with those stocks, so that when you ask for music on approval for examination, they can be impartial in sending you the things that would best fit your needs. When you deal direct with the publisher, you may receive largely the music of that particular publisher. The advantage does not apply equally, however, in the case of small retailers, who carry smaller stocks and who may be less well acquainted with available materials, and therefore less able to give you good suggestions for your particular needs.

Some of the newer basic song books, such as *A Singing School* series and *Our Singing World* series contain short, classroom operettas of merit. They are eminently suited for short informal programs. Their use should be encouraged.

In our efforts to have dramatic experiences more closely related to the regular school instructional program, there are two possibilities that can be recommended. One is the making and producing of an original operetta. This is not such a formidable undertaking. It should be based upon something being studied in literature or social studies. It may include some original music and will probably include various songs picked up here and there which may be used as they are or adapted through the addition of new words.

The other possibility is that of a pageant or a program made up of a group of scenes. This also would be something built and planned at the school. It might be historical. It might be built upon a Christmas theme, on some such idea as Christmas in Many Lands. Here, again, the program could be an all-

school affair, with everyone taking part. The dramatizations, the costuming, the dialogue, and even some of the music, might be original. Such a program has great possibilities for bringing the work of the school to the community, in a way often far more interesting, more valuable, more worth while to all concerned than most operettas. Further reference to this type of thing will be made in Chapter IX.

SUGGESTED PHONOGRAPH RECORDS FOR SONG TEACHING

<i>Birchard Music Series</i>	<i>Records for Books 5, 6</i>	<i>Summy-Birchard</i>
<i>Music Around the World</i>	<i>(Music for Living)</i>	<i>Silver Burdett</i>
⁴ <i>Music Everywhere</i>	<i>(A Singing School)</i>	<i>Summy-Birchard</i>
<i>Music for Young Americans</i>	<i>Records for Book Five</i>	<i>American</i>
<i>Music for Young Americans</i>	<i>Records for Book Six</i>	<i>American</i>
<i>Music in Our Country</i>	<i>(Music for Living)</i>	<i>Silver Burdett</i>
<i>New Music Horizons</i>	<i>Records for Book 5</i>	<i>Silver Burdett</i>
<i>New Music Horizons</i>	<i>Records for Book 6</i>	<i>Silver Burdett</i>
<i>On Wings of Song</i>		<i>Ginn</i>
⁴ <i>Our Land of Song</i>	<i>(A Singing School)</i>	<i>Summy-Birchard</i>
<i>Singing, Volume V</i>	<i>R.C.A. Victor Record Library for Elementary Schools, Album E-85</i>	<i>Radio Corporation of America</i>
<i>Singing in Harmony</i>	<i>(Our Singing World)</i>	<i>Ginn</i>
<i>Singing Together</i>	<i>(Our Singing World)</i>	<i>Ginn</i>
<i>Together We Sing</i>		<i>Follett</i>
<i>Voices of America</i>	<i>(Together We Sing)</i>	<i>Follett</i>
<i>Voices of the World</i>	<i>(Together We Sing)</i>	<i>Follett</i>

⁴ In ordering, specify whether 78 rpm or 45 rpm speed is desired.

SUGGESTED SONG BOOKS FOR UPPER GRADES

- American Ballads and Folk Songs*, Lomax and Lomax, N.Y., Macmillan, 1934.
- American Songbag, The*, Sandburg, N.Y., Harcourt Brace, 1927.
- Autobarp Accompaniments to Old Favorite Songs*, Blair, Evanston, Ill., Summy-Birchard, 1958.
- Birchard Music Series, Book 5 and Book 6*, Hood and others, Evanston, Summy-Birchard, 1959.
- Burl Ives Song Book, The*, Ives, N.Y., Ballantine Books, 1953.
- Christmas Carols*, Van Loon and Castagnetta, N.Y., Simon and Schuster, 1937.
- Descants To Sing for Fun*, Foltz, N.Y., Mills Music, 1952.
- From Descants to Trios*, Krone, Park Ridge, Ill., Neil A. Kjos, 1944.
- Git on Board*, Tobitt, N.Y., Edward B. Marks, 1944.
- Growing Up with Music, Vol. II*, Perham (Krone), Park Ridge, Ill., Neil A. Kjos.
- Music Around the World (Music for Living series)*, Mursell and others, Morristown, N.J., Silver Burdett, 1956.
- Music in Our Country (Music for Living)*, Mursell and others, 1956.
- Music Everywhere (A Singing School series)*, Dykema and others, Evanston, Ill., Summy-Birchard, rev. 1951.
- Music in the Air (A Singing School)*, Dykema and others, 1947.
- Our Land of Song (A Singing School)*, Dykema and others, rev. 1951.
- Music for Young Americans, Book Five and Book Six*, Berg and others, N.Y., American Book, 1959.
- New Music Horizons, Book 5 and Book 6*, McConathy and others, Morristown, N.J., Silver Burdett, rev. 1953.
- 100 Songs You Remember*, Buchtel, Park Ridge, Ill., Neil A. Kjos, 1946.
- On Wings of Song*, Hood and others, Boston, Ginn, 1945.
- ⁵ *Open Road Song Book*, Delaware, Ohio, Cooperative Recreation Service (an outstanding little book for informal singing, costing about twenty-five cents. No accompaniments included).
- ⁶ *Our First Songs to Sing with Descants*, Krone, Park Ridge, Ill., Neil A. Kjos, 1941 (an easy introduction to descant singing).

⁵ Books with paper binding, usually less expensive.

- ⁵ *Rounds and Canons*, Wilson, Minneapolis, Schmitt, Hall and McCreary.
- ⁵ *Sing Along*, Wilson, N.Y., Consolidated Music Publishers, 1948 (a good community song book with much variety).
- ⁵ *Sing Together*, Wilson, N.Y., Consolidated Music Publishers.
- Sing for America*, Wheeler, N.Y., Dutton, 1944.
- ⁵ *Singing America*, Zanzig, Evanston, Ill., Summy-Birchard 1940 (a collection of excellent folk songs and other high-quality songs). Accompaniment book available.
- Singing Together* (*Our Singing World* series), Pitts and others, Boston, Ginn, rev. 1957.
- Singing in Harmony* (*Our Singing World*), Pitts and others, rev. 1957.
- Songs America Sings, The*, Van Loon and Castagnetta, N.Y., Simon and Schuster, 1939.
- ⁵ *Songs of the Hills and Plains*, Wilson, Minneapolis, Schmitt, Hall and McCreary, 1943.
- ⁵ *Songs for Fun with Descants* and *Songs to Sing with Descants*, Krone, Park Ridge, Ill., Neil A. Kjos, 1956, 1940.
- ⁵ *Songs We Sing*, Smith and others, Minneapolis, Schmitt, Hall and McCreary, 1940.
- Together We Sing* (ungraded edition) Wolfe and Fullerton, Chicago, Follett, 1950.
- Voices of America* (*Together We Sing* series), Wolfe and others, Chicago, Follett, 1956.
- Voices of the World* (*Together We Sing*), Wolfe and others, 1956.

⁵ Books with paper binding, usually less expensive.

CHAPTER V

EVERYONE HAS RHYTHM

SINGING AND RHYTHMIC ACTIVITIES vie for first place in the interests and attention of the understanding teacher, and in the hearts of the small children under her care. It would be pointless to declare either more important than the other, for neither is omitted from the vital living of children, whether at school or at play.

Rhythmic activities are as natural as life itself. Breathing, walking and countless other daily activities provide an amount of *movement, coordination and repetition* which is fundamentally rhythmic. We need watch children only a short while to realize that rhythm plays an important part in the earliest actions of childhood. Running, skipping, hopping, jumping and leaping are only a few of the rhythmic activities of their everyday lives. Through these many activities the child finds an outlet for his physical energy. They are a means by which he expresses the *vivid imaginations* which are characteristic of childhood. They become an important part of the physical vocabulary by which the child is to grow and develop.

It may be through this natural desire of a child to *move* that he makes his first response to rhythm in music. The child's *primary interest* is in his actions—his interest in the music is in that it supports these actions. If we are to capture the enthusiasm and spontaneity of the childhood responses, it is important that at first we make the music fit the child,

rather than require the child to move to fit the music. He is filled with all sorts of fanciful ideas and boundless energy which cause him to be in constant action—therefore, if he fails to respond to music it is more than likely because of the music rather than because of the child.

We know that children learn by doing—first comes the experience—then the motivation of the new experience. No one would expect a child to learn to walk before he has had the many months of kicking, pushing, pulling in his cradle, and then crawling about on the floor. But we often make just as great a demand of children by expecting them to make certain responses to music when there has been no motivation of past experiences which might be applied to music.

There are fascinating opportunities for rhythmic expression with every group of children and in every classroom. The exploration of these opportunities is not limited to teachers who know a great deal about music. There is often found a delightful pride of discovery in rooms when a teacher knows comparatively little about music, where she has, in truth, learned with the children. Nor are these opportunities limited to rooms which are equipped with musical instruments. Naturally, a piano, a phonograph, and other equipment are a great help, but they are not at all a requirement. The only real necessity is that a teacher believe that through the exploration of these opportunities she may bring enrichment to the lives of her children.

Children have such a tremendous store of interests! The primary child loves to tell about the puppy he plays with at home, or the new baby in his family, or his trip on a train, or about the man in the movie he saw last night. When he is at

play he may be seen shuffling along shouting "toot toot" like the train he rode, or galloping around on a stick like the man did at the movie—his playtime is filled with a great variety of vigorous interpretations of experiences he has had. To the child these are real experiences—he *is* on the train, the stick *is* his horse and he *is* the cowboy. Almost every parent has had his young child bring a sheet of paper to him and say "I wrote a letter." The parent can see only crude and undecipherable marks on the paper, but to the child, he *has* written a letter.

It is impossible to say which are the first experiences a child should have in the expression of music rhythms—free rhythms or interpretive rhythms, rhythmic expression with a song—or with percussion accompaniment or with melodic accompaniment. All are so closely related, and can be such an integral part of children's lives that a person would be at fault to try to separate one from the other. It is only for the purpose of clarification of types that they are separated in this chapter.

Free Rhythms

Free or natural rhythmic responses are those which are spontaneous or more or less uninhibited. They are called "free" because they involve the body as a whole rather than restricted parts and because they are free of any idea of imitation or dramatization. Children delight in making these responses for the sheer joy of movement. Walking, running, hopping, twirling, bending, leaping—countless variations of these might be listed, and they are a part of children's lives long before they enter school.

As we bring music into these free actions, we make music

appropriate to their understanding. Physical response of a child to music makes music real to him, at his age level, just as music is real to an adult who is sitting and listening to a symphony. It is typical of an adult to listen inactively, as far as physical movement is concerned, but typical of a child to listen actively. The music he hears often means little or nothing until he associates it with physical movement.

It is often the case that a teacher unknowingly takes the freedom out of free rhythmic responses by expecting children to conform too quickly. Therefore, it is better that a teacher find ways of making music which will at first pick up whatever motion the children may make voluntarily. As they are walking about the room, she might clap her hands in a rhythmic pattern suitable to their pace. Tapping on a drum (a resonant drum of the tom-tom type is especially good) would serve the same purpose, and so would the playing of chords on the piano, if the piano does not require the strict attention of the teacher. If she does not feel free at the piano, her feeling of tenseness may be carried over into the expressions of the pupils. In these same ways the teacher might portray the rhythmic pattern of other free activities, such as running, bending, twirling, and others.

This may be done as successfully on the playground as in the classroom. If children are to respond freely, there must be ample space for them to move about without any feeling of being crowded. There is nothing more repressing to free action than being crowded into a space where there is hardly room to turn around without touching other children. Nor can a child be free if he is continually being told to step qui-

etly so that he will not disturb other classrooms. It is not the nature of children to move quietly all the time, nor is it the nature of all music!

Just as space is a necessity for rhythmic expression, so is guidance on the part of the teacher a necessity. Unless children have learned to discriminate through previous experiences, it is futile for a teacher to play a record and to say only, "Do what the music tells you." Many children will be at a complete loss for any response to make; others will move about, but with little relation to the music being played.

So it is extremely important that we start first with the children's actions, and bring music into these. We may say, "This is the way our walking could sound in music" and then play music as the children walk. Or similarly, "When we run we want music like this." A little later, we may say, "Does this sound like walking music or running music?" giving the children an opportunity to select which is appropriate to the music we play next.

All the way along we are trying to emphasize the things that you, the classroom teacher, can easily pick up and try, in this matter of providing more and richer experiences in music for the children. If you have any hesitancy in following our suggestion that you should first start the children moving at their own speed (walking, running, or skipping) and then add rhythmic accompaniment by clapping, tapping on a drum, or playing, here is an alternative suggestion. You might take some of these records that have been specially prepared for these activities and begin with them. RCA Victor *Album E-71* has many short selections that will provide just what you want;

Ginn *Album 1-A* has some excellent examples in which a running tune is played with suitable words, then a different tune in the same rhythm is played immediately afterward.

Children will quickly become conscious of the differences in types of music for various responses if teachers use many different musical selections for each response. Otherwise children will associate a certain response with only one certain piece and thus miss one of the main values of the experiences.

Interpretive Rhythms

At the same time that the children are developing in the use of free rhythm with music, they will be having experience with interpretive rhythms. In other words, we are most definitely *not* advocating that the children must only run, skip and trot to music for a period of weeks or months before we encourage their use of interpretive rhythms. Indeed, some of the first grade and kindergarten rooms will find more interest and success with interpretive rhythms. They will not proceed very far with interpretive rhythms, however, until their vocabulary of experience in free rhythms has had a good start.

For the sake of understanding, let us explain that by interpretive rhythms we mean rhythmic expression which is not fixed or definite, but expression in which the children may be elephants, fairies, butterflies, or other objects of childhood interest. This may develop very well in the kind of situation when the children are told to "do what the music tells you." Whether or not it does develop well depends upon the skill and ingenuity of the teacher in providing enough but not too much help.

We have seen some long periods of rather sterile activity go

on in such situations, while at other times an amazing amount and variety of interesting things develop. It is fundamental that the children *need not all be* the same objects at once. Some may be fairies, others flowers, still others butterflies, all at the same time. Often one of the real problems is for the teacher to develop independence among the children, to guide them away from too much following the natural leader of the class and doing just what he or she does.

Interpretive rhythmic response is more easily developed in the lower grades, less easily developed as the children are older and when they may have become more self-conscious. If the rhythmic response has been begun earlier and carried along, the problem of self-consciousness is much less serious than when the rhythmic response is begun with older children. In general, however, we may expect interpretive response, like the free response, to be more successful in the primary and intermediate grades. Boys will drop out first, but the skillful teacher can keep them interested much longer than is sometimes supposed, especially when the activity can be related to some dramatization.

In certain types of rhythmic response, the use of scarfs or of long pieces of cheesecloth dyed in pastel shades will add much in interest and attractiveness. Beautifully expressive rhythmic response may be done by upper grade children with scarfs. As with other types of activities, the most successful results represent growth and are not to be expected at the first attempt. The use of scarfs as contrasted with bare hands has two advantages, first, the added color, and second, having something in the hands helps to avoid self-consciousness. Many of us have noticed that an adult who is an infrequent

speaker may be more at ease with something to hold in his hands while standing on his feet before an audience.

Music for interpretive rhythmic response may be played at the piano by the teacher who feels at ease there, or it may be played on the phonograph, which is often the most satisfactory medium. It can provide variety of music, and the teacher can be free to help more readily than if she is paying close attention to her piano playing. On the other hand, if she is skillful at the piano, the advantage there lies in the fact that she can quickly shift music and tempo. If neither piano nor phonograph is to be had, the tom-tom may be very acceptable; sometimes it is preferred over other things. Group singing may also be used as a background for interpretive rhythm. Suitable records may be found in the *Rhythmic Series of the RCA Victor Library for the Elementary Schools*, Volumes E-71 to E-76 inclusive. Suitable music for piano may be found in *Play a Tune* (see bibliography) and in the various kindergarten and first grade books mentioned in the following pages.

Dramatizations

Closely related to interpretive rhythms are dramatizations. They offer vast opportunities for children of all grades. Girls and boys alike, who may think themselves too old for some of the free rhythms and the interpretive rhythms, will have a wonderful time doing some of the very same things if they are part of a dramatization. Rowing a boat, hauling in the anchor, raising the flag, driving railroad spikes, are but a few of the countless things which will challenge the imagination and activity of the older children, when used in connection with

some unit in which they may be interested. Mere marching, such as the primary children are doing, may seem too colorless for the fifth and sixth graders, but the marching they would do in the *Triumphal March of the Boyards*, the *Procession of the Sardar*, the *March and Cortège from the Queen of Sheba*, or the *War March of the Priests* is quite a different matter.

We do not mean to imply that dramatizations are something separate from other forms of rhythmic response. They merge very closely with what we call interpretive rhythms on the one side, and with dancing, folk dancing, and rhythmic games on the other side. We separate them in our discussion only to make sure that their possibilities get the full attention which they deserve.

For small children, dramatizations provide some of the richest experiences, seemingly endless in variety and in content. Riding on a merry-go-round, walking to town, playing store, and walking in the rain are but a few examples which offer fun in music and rhythm possibilities. Another sort of dramatization are the endless number of stories in which children delight—*Goldilocks*, *The Gingerbread Man*, *Johnny and the Three Goats*, and others. The modern song books recognize the importance of dramatizations and rhythm plays; the teacher will find much help in the following books:

Kindergarten Book—Birchard Music Series—Summy-Birchard
The First Grade Book and *The Kindergarten Book*—Ginn
Experiences in Music for First Grade, *Music for Early Childhood*,
and *Music Through the Day*—Silver Burdett
Music for Young Americans—Kindergarten—American
Our First Music—Summy-Birchard

For older children, dramatizations may become extremely complex, as in the dramatization of a historical episode. Such an episode might involve various groups of people, such as sailors, explorers, Indians, and might very likely include the dramatization of such activities as sailors' dances, setting sails, hauling anchor, rowing small boats to shore, and any number of others. Such complicated dramatizations involve a great deal of integration in finding or creating related songs, making and playing percussion instruments and learning special types of dances.

Singing Games and Folk Dances

Singing games and folk dances together form a very large and important part of the rhythmic activity for the elementary school. For the lower grades, the alert teacher will have no difficulty in finding any number of singing games. Modern song books for the primary grades are well supplied with such songs as *The Mulberry Bush*, *London Bridge*, *The Farmer in the Dell*, and usually the song books themselves or the teachers' manuals give directions for playing the games. Since the games vary from region to region, it is, of course, unnecessary that the games follow an exact pattern; the ingenuity of teacher and children can help compromise differences in interpretation and improvise to fill in any gaps.

Folk dances, with their more definite and stylized patterns, *belong to the older children*; in the upper elementary grades they are especially fine. They are sometimes taught in the primary grades but in most cases it is clearly a mistake to do so; clear, that is, to teachers who understand the psychology

of learning as it applies to small children. Primary grade children are not yet matured sufficiently to learn readily the complicated patterns involved. It is, of course, possible to teach them there, but it involves much more time than is justified—time that had much better be spent in activities more appropriate to the grade level.

Most of our recent upper grade song books include some folk dances. Many come with diagrams in the song books or manuals which make the teaching more easily done. Some of these books are especially good for American folk dances, while others feature folk dances of other lands. The use of folk dances fills an important place, especially in the upper grades, where other rhythmic activities have been reduced. Folk dances may be carried on with piano, or with phonograph records, but those in the song books are especially recommended for *singing*. Half of the class can sing while the others dance, then they should exchange so that all have both experiences.

In view of the great popularity of square dancing among adults, it is not surprising that it also finds a place in the elementary school. We recently visited a sixth grade classroom where the children were having a wonderful time with square dancing, using the traditional square dance music on the phonograph. After watching it for a half hour, we wished for more variety—why not some folk songs in which *singing* makes up the musical portion? Why not, also, some of the great variety of beautiful European and South American folk dances from our song books?

Folk dances from other lands are especially valuable in con-

nection with unit study of those lands. Many of them prove to be of great interest. The sailors' hornpipe, for example, is one which is especially suited to boys alone.

The Rhythm Band

The rhythm band can be one of the most significant or one of the least significant outgrowths of the music program, depending entirely on how it is taught. If the chief purpose is to dress up the children in fancy costumes and to present occasional programs for the mothers and fathers, it may not only cease to have appreciable value, it may even become a positive detriment to many of the values so desirable in the development of the boys and girls. If, on the other hand, the chief purpose is the rhythmic development of the children, it can be extremely valuable.

Let us be sure that we are understood. We are not opposed to programs for parents, if they are a normal outgrowth of desirable activities in the classroom. We are not opposed to costuming for certain occasions, if the expense is kept at a minimum, and if it can be so carefully planned that costumes are paid for out of some general fund so that no possible discrimination can arise between children who do and those who do not pay for their own costumes. We are opposed to childhood exploitation in all forms. Exploitation may take the form of putting forward one particular child as the leader, and giving him unhealthy praise and attention. It may take the form of prolonged rehearsing of special effects for the purpose of the show—rehearsing of some cut-and-dried performance sequences planned by the teacher.

Let us try to clear up the matter by pointing out the real

values of the rhythm band. The real values lie in the opportunities for rhythmic development of the children. They are found in the developing feeling and response to rhythms of various kinds. This, obviously, is quite a different matter from the memorization and parroting of certain prescribed responses as the music proceeds from phrase to phrase. Real values include the development of suitable responses in unfamiliar music, with the ability to recognize changes in the mood and the spirit of the music being played. It also involves a recognition of phrases, not necessarily by word definition, but by understanding of the place where one phrase ends and another begins.

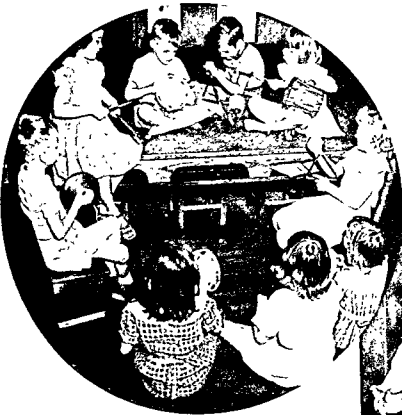
The significant use of the rhythm band differs from the undesirable use in another important respect. Since musical development is the heritage of all children, we must see to it that all children have equal opportunity to use all instruments. This is in sharp contrast to a situation where the more "talented" children have the choice instruments, whereas the slower ones must use the less important instruments.

The more elaborate and better equipped rhythm bands are sometimes the least valuable, while those depending in part or entirely upon home made instruments are sometimes the most valuable in the development of the children. It all depends upon the objectives and the manner of teaching. Instruments may be bought in elaborate sets or individually, as needed, from any reputable music store. As mentioned in Chapter X, they vary greatly in price, tone quality, and durability. Many may be made at home, as suggested in Chapter VIII. Music may be provided by phonograph records, or by the teacher at the piano.

The use of rhythm band instruments need not be separate from rhythmic development as practiced in clapping, tapping with pencils, marching, and other outward expressions. As a given piece of music is played, one phrase may be used for drums, another for rhythm sticks, still another for all instruments. Or again, the heavier instruments may beat once to the measure, others twice, others three or four times, depending on the music being used. In other words, the use of elaborate orchestrations (printed arrangements whereby certain instruments are designated to play on certain beats) is entirely unnecessary and is usually undesirable. We are trying to develop a physical response, rather than to develop reading and playing to set patterns.

Specifically, what are some of the learnings that may be gained in the rhythm band, and how may they be achieved? There are several important ones for which the rhythm band supplies one of several possible aids. They will come gradually, and must not be expected too quickly.

1. The ability to keep time to the music; it may be done by clapping, or with rhythm instruments.
2. The recognition of differences in dynamics, or degrees of loudness and softness. Like the first item, this one should be developed relatively early. In clapping or using rhythm instruments with the phonograph, the children's response should be softer in the softer passages, louder in the louder passages. (It is surprising how many groups pay no attention to this!)
3. A feeling for strong and weak beats, or for accented



Jam sessions start early—this is a first grade.

School District, City of Erie, Pa.

This could be *your* skipping girl; put on the right record, or play it yourself.





A crowded classroom, yet there's room for lots of activity.

and unaccented beats of each measure. Let's sing the first phrase¹ of the song *Oh, Susanna*, which goes as follows:

"I	come	from	Al-a-ba-ma	With	my	ban-jo	on	my	knee—
X		x	X		x	X		x	X x
I'm	going	to	Lou'-si-a-na,	My	true	love	for	to	see—"
X		x	X		x	X		x	X x

It can readily be discovered that the beats occur where the X and x marks have been placed. It will also be noted that the strong or accented beats occur at the points marked with the large X, while the weak or unaccented beats are at the points marked with the small x. On referring to the song book, the teacher will find that this song has two beats to each measure.

But while *Oh, Susanna* has two beats for each measure or bar, other music will be found in which there are two, three, four, or more beats per measure. The song *America* has three beats; so do all waltz tunes. In each measure the beats are strong-weak-weak strong-weak-weak strong-weak-weak.

A great deal of music has four beats per measure; examples are the song *America, the Beautiful* and the tune *Amaryllis*. Both of these examples, incidentally, begin on a fragment or incomplete part of a measure, the former beginning on the fourth beat, while *Amaryllis* is a special kind of dance tune called a gavotte, and each phrase of it, as of all gavottes, begins on the third beat of the measure.

The beat pattern for complete measures in any music hav-

¹The term "phrase" in this discussion will be used loosely, as in ordinary conversation, rather than technically.

ing four beats per measure, is like this: STRONG-weak-strong-weak STRONG-weak-strong-weak. While there are two strong beats, the first one is stronger than the second. *Amaryllis* is a good number for your rhythm band, and you may want to use the recording found in *RCA Victor Album E-90, Music for Rhythm Bands*, from the *RCA Victor Library for Elementary Schools*.

As we develop our feeling for strong and weak beats, we can use our rhythm instruments accordingly. The first beat of each measure, being the strong beat, should have the most accent. For it, we may suitably use the large drum, plus other instruments. If playing a waltz tune on the phonograph, we might accompany it with (a) all instruments on beat one only, nothing on beats two and three (this is easiest of all, except for having every instrument play every beat) (b) loud instruments on beat one, softer instruments on beats one, two and three (c) louder instruments on beat one, softer instruments on beats two and three only (more difficult).

Similarly, using *Amaryllis* as an example, we might use the loudest instruments on beat one only, the medium voiced instruments on beats one and three only, and the softest instruments on beats one, two, three and four.

4. Recognition of phrases, not by definition, not by memorization, but by hearing. We might almost say—and by feeling. In our example of *Amaryllis*, you will find that each measure has four beats, and each phrase has eight measures. But that information is for you, the teacher. The children should find the ends of the phrases, not by counting the measures, but by hearing and “feeling.” The development

of this recognition of phrases comes easily. One way to help in developing it is to have one group of instruments to play the first phrase, another group to play the next phrase, then another group, or possibly the first group again, to play the third phrase.

5. The development of the feeling for and response to the mood and spirit of the music. This is related, in part, to the recognition of differences in loudness and softness, but it involves much more than that. It means that, for a spirited number, the instruments will play in a spirited manner, and almost, if not quite, all of the instruments will play. If, on the other hand, the music is soft and dreamy, only a few instruments should play, and they would be the softer and lighter ones.

Returning once more to our example of *Amaryllis*, we find that the first sixteen measures are light and delicate—not very soft, but neither are they very loud. If we are trying to develop response to the mood and spirit of the music we would hope that several of the instruments would be playing, but probably none of the heavier and louder ones. Beginning with the seventeenth measure however, the music becomes immediately more bold and somewhat louder. The logical result would be the addition of several of the louder, heavier instruments. Let us emphasize again that these suggestions are not for the children but for the teacher. We would not count, or have them count, sixteen measures and then have them immediately begin to play more loudly, but, on the contrary, we would help them to recognize the difference in mood, and to respond appropriately.

We have tried to offer a few suggestions as to some of the learnings that may be gained, in part, from the use of the rhythm band. Certainly, it is not expected that the five possibilities that we have suggested will all be tried at once. Far from it. The easier ones may be tried at one period or group of periods, while at another more advanced stage, some of the more difficult things may be tried.

But, you may ask, if we are to do all these things, when are we to learn some "pieces" to perform at the March meeting of P. T. A.? That, we have tried to say, is only secondary. The thing of prime importance is the development of the rhythmic response of the children, not the memorizing of a stunt. The best thing to present for the P. T. A. in music, as in other fields of learning, is a sample of regular classroom work. What better thing could we do, as a demonstration, than to play some *entirely new* music for the children? The genuine development that has taken place will then show up in the responses that the children make to music that is similar, but not identical to the music that they have been using in preparation.

Other Uses of Rhythm Instruments

One of the most valuable uses of rhythm band instruments is the incidental use of various instruments in connection with other music. As an accompaniment to a Spanish song, we may wish to use castanets or tambourine; for an Indian dance we will want an Indian drum. Thus, while the rhythm band will be used largely in the lower grades (although upper grade children will sometimes have fun with it), the occasional use of rhythm instruments may and should take place in all grades. This is also mentioned in Chapter VII.

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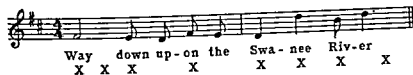
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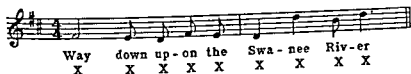
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Rhythmic Development as Preparation for Music Reading

One of the most effective ways to improve music reading is to improve the ability to read rhythmic patterns. We find examples of this in all sorts of groups. In unselected college classes in Music for the Elementary School, sometimes called elementary music methods, we frequently stumble on rhythmic difficulties in reading new song material. Almost always, if we stop when in difficulty and clap the rhythm of the song as indicated by the note values as a class, the difficulty is cleared up very quickly. By way of explanation, if we are singing *Old Folks at Home*, and wish to clap the fundamental beat, we will clap at each point marked with an X:



If we wish to clap the rhythm of the song with one clap for each syllable we will clap with one clap for each X, as follows:



In either case, we shall sing the song the same way, since the note values are unchanged. That is one of the ways through which we have learned that rhythmic problems are solved more readily through a muscular approach rather than through an intellectual approach. The mere comparison of

musical note values to fractions, an arithmetical approach, will not adequately take care of the situation.

This is recognized by the many music educators who advocate a much more extensive physical approach to the problem of music reading. It is also recognized in our better modern song books for the elementary grades, through the use of large and small drums as accompanying instruments for certain songs, or through the tie-in of walking, running, and skipping with songs, or in other ways. The use of the drums is very good, since the large drums can represent the strong beats—the first beat of $2/4$ or $3/4$ time, and the first and third beats of $4/4$ time—while the small drum can represent the quarter notes, or each beat in $2/4$, $3/4$ and $4/4$ time. Where drums are not available, clapping may be substituted. Have one part of the class represent the large drums, another part the small drums.

Walking, running and skipping are also very good ways to develop quick recognition of rhythmic patterns, at the time when music reading is being started. These activities may be used with songs which are being sung, but may well be used first with music played on the phonograph or on the piano, or with rhythms being played on the tom-tom or drum. Unless the teacher feels very well at home with the piano, she will very likely find the tom-tom the most practical to use. If records are used, some of the usual records for rhythmic response will be suitable, or such newer ones as the Ginn records for grade two, which have good examples in which the music changes back and forth from walk to run, from walk to skip, and so on. Similarly, at the piano, we may use separate pieces, or we may take such a tune as this familiar one of Mozart and play it in various rhythms, thus:

A



B



C



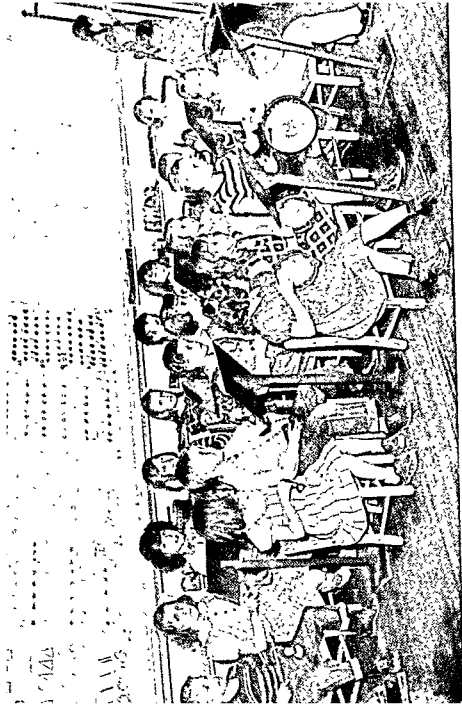
D



From *Learning Music through Rhythm*, by Hood and Schultz, copyright 1949. Used by permission of Ginn and Company, owners of the copyright.

Teachers who are more limited at the piano may play repeated chords in a manner similar to the above:



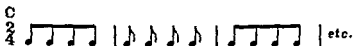


These second graders like their more formal rhythm band.



The third grade likes rhythmic expression, too

Or the same rhythmic pattern may be played on the tom-tom:



Instead of calling the notes quarter notes, half notes, and eighth notes, at first, it is suggested that we use the terms walking notes , running notes , two beat notes , three beat notes , four beat notes . Skipping notes may be either in 2/4 or 4/4 time, or in 6/8 time. Obviously, the two groups of skipping notes are different, and do not sound nor feel alike, but both patterns are usable for skipping. Teachers will recognize that in the first pattern, has three times the value of , while in the second pattern, has twice the value of . The use of this terminology is an aid in developing the feeling of relationship between muscular experience and note values.

Everything considered, rhythmic activities form one of the most interesting, valuable, and practical approaches from the standpoint of the child as well as the classroom teacher.

SUGGESTED BOOKS

- Andrews, Gladys, *Creative Rhythmic Movement for Children*, Englewood Cliffs, N.J., Prentice-Hall, 1954.
- Beliajus, Finadar Vytautas, *Dance and Be Merry*, Evanston, Ill., Summy-Birchard, 1940 (dances of many nations).
- Coleman, Satis, *Dancing Time*, Music for Rhythmic Activities of Children, N.Y., John Day, 1952.
- Crowninshield, Ethel, *The Sing and Play Book*, Boston Music Co., 1938.
- Driver, Ann, *Music and Movement*, N.Y., Oxford, 1947.
- Glenn, Mabelle, and others, *Play a Tune*, Boston, Ginn, 1936 (simple piano music for rhythmic response).
- Hood, Marguerite, and E. J. Schultz, *Learning Music Through Rhythm*, Boston, Ginn, 1949.
- Hunt, Beatrice, and Harry R. Wilson, *Sing and Dance*, Minneapolis, Schmitt, Hall and McCreary, 1945.
- James, Phoebe, *Songs for Rhythmic Expressions—Primary Grades*, Los Angeles, University Elementary School, University of California.
- LaSalle, Dorothy, *Rhythms and Dances for Elementary Schools* (revised), N.Y., A. S. Barnes, 1951.
- Rohrbaugh, Lynn, *Play Party Games*, Cooperative Recreation Service.
- Seeger, Ruth Crawford, *American Folk Songs for Children*, Garden City, N.Y., Doubleday, 1948.
- Tobitt, Janet, *Skip to My Lou*, New York, Girl Scouts, Inc., 155 East 44th Street, 1943.
- Whitlock, Virginia, *Come and Caper; Creative Rhythms, Pantomimes, and Plays*, N.Y., G. Schirmer, 1932.

In addition to the above, the first grade book of each of the following school music series is helpful for primary grades:

Music for Living, Morristown, N.J., Silver Burdett.

Music for Young Americans, New York, American Book.

New Music Horizons, Silver Burdett.

Our Singing World, Boston, Ginn.

Singing School, A, Evanston, Ill., Summy-Birchard.

Together We Sing, Chicago, Follett.

SUGGESTED PHONOGRAPH RECORDS FOR RHYTHMIC ACTIVITIES

RCA Victor Record Library for Elementary Schools—Rhythms Program, Volumes I, II, III for Primary Grades, IV, V, VI for Upper Grades. Each album contains many short selections, a wide variety of excerpts from standard music, together with extensive teaching notes. A pamphlet listing the contents in detail may be had from the Educational Division, Radio Corporation of America, Camden, N.J.

In addition to the above records, planned with special regard to classroom needs, there are any number of regular records which may be used, in whole or in part, for rhythmic expression. It is impossible to present any comprehensive list here; furthermore, because of the changing situation in the record industry, it is difficult to learn just which records will be available at a particular time.

The music suggested here should prove appealing for possible rhythmic response, or for general listening. In some cases a new recording has been substituted for a previously familiar one, based on recommendations in which we have confidence.

<i>America's Favorite Marches</i> —Sousa	Vic	EPA 737	(45)
<i>Blue Danube</i> and other waltzes—J. Strauss	Vic	ERA 257	(45)
<i>Carmen Suite</i> —Bizet	Vic	LM 6026	(33)
<i>Carnival of Animals</i> —Saint-Saens, and <i>The Nutcracker Suite</i> —Tschaikowsky	Vic	CAL 100	(33)

<i>Dancing Doll</i> —Poldini, and others	MSB	78016	(78)
<i>Funeral March of a Marionette</i> —Gounod	Vic	ERA 27	(45)
<i>Gaité Parisienne</i> , selections—Offenbach	Vic	ERB 1817	(45)
<i>Gayne Ballet Suite</i> —Khachaturian	Col	ML 4030	(33)
<i>Hungarian Dances, Nos. 5 and 6</i> —Brahms	MSB	78110	(78)
<i>Little Ballerina</i> —portions from various ballets, with narrator and book	Vic	WRY 8000	(45)
<i>March of the Toreadors</i> , from <i>Carmen</i> —Bizet	YPR	9015	(78)
<i>Mother Goose Suite</i> , selections—Ravel	MSB	98013	(78)
<i>Music Box, The</i> —Liadov	Vic	ERA 26	(45)
<i>On the Trail</i> , from <i>Grand Canyon</i> —Grofé and <i>Danse Macabre</i> —Saint-Saens	Vic	ERA 15	(45)
<i>Polka, Furiant, and Dance of the Comedians</i> , from <i>The Bartered Bride</i> —Smetana	MSB	78109	(78)
<i>Slavonic Dances, Nos. 1 and 3</i> —Dvorak	MSB	78112	(78)
<i>Turkey in the Straw</i> —arr. Guion	MSB	78024	(78)

Vic—RCA Victor

Col—Columbia

MSB—Musical Sound Books, see p. 117

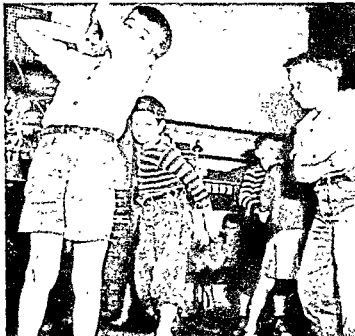
YPR—Young People's Records

(78) (45) and (33) refer to record speed—RPM means revolutions per minute. It is increasingly important that a good classroom phonograph should have all three speeds, although the teacher can get along fairly well with only 78 and 33. Teachers should check accuracy of catalogue numbers before placing a definite order.



What music created this easy mood in the first grade?

Big boys will join in rhythmic expression, too, if you give them a good challenge. Khachaturian's *Sabre Dance* was the inspiration for this.





Asma Photo

A lively demonstration of instruments will make the next orchestral listening more interesting.

CHAPTER VI

LISTENING CAN BE FUN FOR ALL

ANOTHER very important musical activity is listening. It includes listening to the music which we make ourselves, and listening to music made by others. *Listening is one of the easiest and most practical musical activities for you, the classroom teacher, to use in building interest in music.*

One of the best places to begin is with phonograph records. There is often too much talking about music. The chief problem is the selection of records, not the learning of what to say about them. Here again, the principle of beginning where you are helps us to make a start. Begin, in other words, with records which have an immediate appeal, interspersed with some which have a more lasting value. We should also remind ourselves that the phonograph must be one with a good tone quality, although it need not be an expensive machine. See Chapter X.

A list of suggested records will be found at the end of the chapter. Selection of records for a school or a class which has never done much listening may be a greater problem than the selection of records for groups which have had considerable listening experience. It would need to be done especially carefully in relation to the "beginning where you are" principle. Here are some examples of beginning where you are—the teacher will easily think of others:

- (1) A recording of *Home on the Range*, sung by a fine baritone.
- (2) *Turkey in the Straw* first played or sung by the class, in an ordinary version, and then played in a dressed up version by the Boston Pops Orchestra.
- (3) A portion of the *William Tell Overture*, beginning with Part IV. This would appeal to many children because of familiarity with the theme as used in the *Lone Ranger* radio program.

Another possibility is to begin with a few recordings of familiar current song hits, preferably some of the better ones. It is *not* recommended that scarce school funds be used for buying "popular" music, for several reasons, primarily (1) with limited funds, as is the case with most schools, the amount available for more permanent music would be reduced, and (2) most "popular" music is discarded in a comparatively short time. Children can easily be found who will bring to school, for a few days, some of their recordings of recent song hits.

But phonograph music is only a part, even though a very important part, of our resources which are available for listening activities. For a long time it constituted the major part and sometimes the entire amount of listening activities. It made up the chief ingredient of what was called "music appreciation." Now we realize that true music appreciation is something which should accompany all musical activity, not only listening, but also singing, playing of instruments, dancing, and creating in all of their many forms. Furthermore, we realize that listening represents a wide variety of opportunities, many of which are extremely rewarding.

We shall discuss phonograph listening in detail later; it should be part of the day by day fare of the classroom music program. Before we do so, however, let us point out other opportunities, many of which are seldom realized either because their worth is not fully appreciated, or because it is a little trouble to plan some of them.

For instance, it is amazing to find, in a school system which has a really fine band, that many of the younger children haven't the faintest idea what the instruments really look and sound like. Now it is all very well for an isolated school to depend upon recordings and pictures to bring about an understanding of the instruments of the orchestra and band—these recordings and pictures are useful whether we have instruments accessible or not, but why can't we arrange for the children to see and hear the instruments in their classroom when such instruments are close at hand?

Or take the radio. We hear discussion about the many inferior programs on the air, and all too little promotion of listening to the programs which are good. How many classrooms have discussion, with any degree of regularity, about one or more good programs? With the great number of local radio stations now in existence, many of which are sensitive to listener wishes, how many schools have made any effort to promote regular programs of worth-while recorded music? It can be done. As a matter of fact, the small town radio station is a particularly good place to try this.

Or how about church music? What about the opportunity for intelligent questions and discussion of music heard at church? If skillfully and tactfully guided, the discussion can

be built upon and can stimulate interest, rather than unhelpful criticism.

Coming back again to participation in listening within the classroom (although discussion of outside listening is very important)—it is sometimes surprising to find how little has been done in building a listening attitude in a given classroom through listening to music which the class itself is producing. It may be assumed that, of course, we listen to music which we make ourselves. But it may be very perfunctory listening. The desired outcomes in listening more carefully to what we do ourselves are right in line with suggestions made previously, under the common sense approach to singing, where we tried to point out the great value of self criticism in improving tone quality, diction, and general musical effect in our singing. The same goes for our instrumental music activities.

Another frequently overlooked opportunity is that of inviting local adult musicians to the school for short programs. While there is a limit, of course, to the number of times one particular local pianist would or could come to the school for classroom programs, we are much more likely to find a situation where such musicians are not invited at all.

Some schools have organized trips, from time to time, to civic concerts of various sorts, such as children's symphony programs. Indeed, these have become a fine tradition in some cities. Such concerts are a splendid supplement to day-by-day classroom listening—but occasional concerts must not be expected to take the place of frequent listening.

These are a few ideas for consideration in expanding opportunities for music listening. Some may fit your situation,

while others not even mentioned here may prove better in your case. The main thing is to *try*.

PRIMARY GRADES

It may seem highly illogical to separate listening from rhythmic activities, singing activities, and others. And it is. Nowhere is it more illogical than in the first two grades. The only reason for separating it here is that, in order to discuss school music thoroughly, we seem to need some organization. But when we come to listening activities, in the first grade, for example—who shall say that one musical number shall be only for quiet listening and that another shall be only for rhythmic response? We may find that we should have planned it in just exactly the opposite way.

The time which we have more or less set aside for listening may be interspersed with rhythmic activity, and often should be. Various types of music appeal to small children, but of them all, music having a highly rhythmic appeal will often be most enjoyed. Since they will seldom want to sit still when it is played, they will probably be on their feet much of the time.

Another approach to listening at this age is through listening to songs which the children already know. The use of phonograph records in teaching new songs has been discussed earlier in the book. The opinion is often expressed that teachers who have suitable voices for song teaching have little need of records for that purpose. While that may be true, it is also true that children enjoy listening to familiar songs and new songs which are being sung by others, either recorded or through listening to the actual singing.

While the span of attention is very short for children in these grades, it is by no means impossible to build up an interest in quiet listening, especially if the musical numbers are short, and have a definite, obvious melody.

As the reader will realize, we are thinking primarily of listening to recorded music at this point. The most convenient recordings to use for the listening period are those which are edited and prepared especially for children of this age. Each record will usually have three or more numbers on each side. Some of the best records of this type are those of the *RCA Victor Library for Elementary Schools* series. An additional aid in connection with this series is found in the *Notes for the Teacher*, to be found in the front of each album. The only serious disadvantage is that usually the dealer is not interested in selling single records, but will sell only the complete albums containing four records each. Earlier recordings which, in many cases, are very similar if not identical, are available singly for several of these records; they are also less expensive, but they do not have the "unbreakable" quality, which has become quite important, especially for children's records.

While records of this particular series are convenient, they are by no means the only records suitable for children of the first and second grades. Various manufacturers make records intended for use by children, at home and at school. Some of these records are good, some bad, and a great many are in between. Nowhere is it more important for the teacher to hear before buying an unknown recording than in the realm of children's records. Unfortunately, some records of the most utter drivel have been issued, and, in some cases, recommended

by persons claiming to be educators. Some of the so-called simple songs turned out for children are pretty bad.

Among the good things for children are various story records—combining music and story. Many of these are excellent, others have little value, in fact, even a negative value. Some suggested ones are listed at the end of the chapter. By all means, try to listen to a story record before you buy it.

Another resource which is often neglected is the great number of records intended for adults, which are also useful for children. Many times, however, it will be desirable to play *only a small portion* of one record. We want to emphasize this because some teachers seem to feel it a sacrilege to lift the needle after playing only part of one record side. That is most unfortunate. Much fine music is suitable for small children, if we are willing to play only small portions at a time.

Coming now to other resources in the field of listening activities, we find many possibilities which are at least worthy of serious consideration for these grades.

Listening to the Teacher

An important resource for classroom listening in the primary grades is the music made by the teacher. One of our modern song books for first grade considers this so important that it includes a great many songs which are especially designated "songs for the teacher to sing to the children." It often happens, also, that a first grade teacher can play the piano. The teacher need not be a fine pianist in order for this to be an important part of the music for listening and rhythm activities for the children. Even if she plays only a little, it can add

a great deal to the interest of the small child. A word of caution might be in order here—sometimes a teacher who plays well is tempted to play for all of the singing of the children. This can be unfortunate—sometimes it results in much less careful listening *by the teacher*, so that the singing of the children becomes loud and strident without her realizing it. Furthermore, playing the piano for all singing greatly reduces the development of independence in singing by the children.

Radio Listening

Possibilities for listening to suitable programs vary a great deal in different communities. Some cities and states have educational, non-commercial radio stations. We occasionally find good children's programs on the commercial stations, some of which are sponsored by educational authorities while others are done entirely by the stations themselves. A third possibility is for the schools or school authorities themselves to instigate and produce programs where none of suitable nature are already in existence. Radio possibilities include not only broadcasts during school hours but also broadcasts during hours at home. Much may be done by the alert and skillful teacher to encourage home listening to suitable programs, provided she will take the time to point out and discuss particular programs.

Concerts

Full length adult concerts are usually too long for children of this age, but short informal concerts, especially if held at the school, or even in the classroom, can be a great asset to the program of listening activities. These concerts may be by in-

dividuals or groups of adults, or they may be by student groups from outside the particular school. The high school band, for example, can provide a program of great interest to the children of near-by elementary schools.

Informal Programs and Listening Within the School

One of the best opportunities, and one which is frequently overlooked, is that of listening to other groups within the school. A good possibility is the meeting together of two classrooms so that each may listen to songs of the other group, and so that they may also sing together. Within the classroom there is stimulation in listening more carefully and critically to our own singing and playing; in dividing into groups within the room for listening between groups and to individuals.

INTERMEDIATE GRADES

As in the other grades, we can emphatically say that the most important listening begins where we are. It begins, in fact, in listening more carefully to the music which we, ourselves, make in our own singing and playing. It expands, we hope, into listening to groups similar to our own.

We should remind ourselves again that any boundary line between music listening and other musical activities is purely artificial and arbitrary. As we said above, the division here is only for the purposes of discussion, in order to ensure that each of the various musical activities receives its fair share of attention. In pointing out the importance of listening to the singing and playing of our own groups and of those other groups which are close at hand, we emphasize immediately the

connection with those activities. Equally obvious is the connection with rhythmic activities, when we realize that some of the most enjoyed music in these grades is that which provides accompaniment or background to and for rhythmic activities.

In the third and fourth grades the pupil-teacher relationships are somewhat different from those of the first and second grades. In grades one and two, it was pointed out, relationships are so very personal that it is important that all instruction be made as personal as possible, that it take place within the confines of the classroom, and that it be as informal as possible. Hence, many assembly programs, particularly such things as assembly sings, fail to carry enough of the personal element to provide maximum meaning and benefit to the smallest children.

Even in most third and fourth grades, instruction benefits by having more of the qualities of first and second grade instruction. But group singing, like other types of large room experience, has a much better chance for building a favorable learning situation here than with the smaller children.

Next in importance after listening to music of ourselves and of our neighbors, comes listening to recorded music, largely because it is easily accessible in great variety. Nowhere can we easily gather together such variety of good music for listening as we can through records. But because it is easy, we must not allow it entirely to take the place of live music.

Further interest in listening may be brought about by special attention to recorded music which already has been made familiar by singing and playing. This includes songs from our regular song books. In general, program music, or music which

tells a definite story, will continue to find special favor with children in these grades. In recent years, musical records in which a narrator tells a story have become very popular. Finest of these is *Peter and the Wolf*, which is enjoyed by adults and children alike, and is often played by the major symphony orchestras. Incidentally, since the playing time of this work is about twenty-five minutes, it will be too long for some groups of small children if played in its entirety, but it will be much enjoyed if only a portion is played at a time. The original, complete version is much to be preferred rather than some of the abbreviated versions, one of which, narrated by a "humorist" who is out of his field, is really very bad and completely loses the charm of the original work.

Children at this age become interested in the various instruments of the orchestra; *Peter and the Wolf* is one of several recordings that are good to use in building an understanding of the instruments. Other aids for this are mentioned at the close of the chapter. Increased use of music for quiet listening may be made in these grades.

As mentioned in the section on the lower grades, informal concerts in classroom or auditorium can be a great aid in building interest in music listening. These should be short, and often use the talents of various local musicians, as well as groups from other schools. Demonstrations of orchestral instruments can be an interesting listening feature at this time. The same problems continue as regards radio listening; the suggested solutions are similar to those mentioned.

Generally speaking, the importance of the listening program continues to be similar to that of the lower grades.

UPPER GRADES

If, as some teachers believe, the opportunities for rhythmic activities become less with the upper grades, the opportunities for listening become greater. The span of attention has become longer, so that active listening can proceed for longer periods. Special projects, such as trips to concerts, become more frequent, and the possible approaches to listening have become more numerous. In these grades, the approach through study of the sound and appearance of various instruments is a valuable one. Nationality in music supplies a wonderful possibility, for whole units of study may be built around study of music of a certain country. Another often-used possibility is the approach through composers, combined with a study of the life and times of a particular composer. The possibilities for integration of music with other subjects, especially in the unit plan of study, become more rewarding. Not last in importance is the fact that by the time the fifth and sixth grades have been reached, the regular classroom singing should be rather well developed, with considerable part-singing being done, and an interesting part of the singing-listening program may well be the joining with other groups for singing together and listening to each other.

As was said above, the potential field for enjoyment in listening to recorded music has been greatly expanded. Recorded music continues to be one of the most available media for providing music listening pleasure, and the range of selections of interest to boys and girls of this age is practically endless.

Of the many avenues for study of recorded music, one of

the most successful is that of the study of instruments of the orchestra and band. Some excellent records are available, illustrating the tone quality of the different instruments, individually and in groups—strings, woodwinds, brasses and percussion. These will be listed at the end of the chapter. Of equal or greater importance are the many fine records of instrumental solos, recorded for their own musical value, not merely to demonstrate the tone quality of the instrument. Such numbers as *The Swan*, by Saint-Saëns, played by Casals on the violoncello, various Spanish dances played by Heifetz on the violin, *Liebeslied* or *Caprice Viennois* played by Kreisler on the violin, or Beethoven's *Moonlight Sonata* played by any of several fine pianists provide music of great intrinsic worth and much enjoyment for the listener. There are also various story records, demonstrating the instruments of the orchestra, *Peter and the Wolf* being incomparably the finest.

Another valuable aid in the study of instruments of the orchestra may be found in the use of 16 mm. sound films. Schools that have projectors may buy or rent films from various sources. Many state universities have film libraries as part of their extension service, libraries from which schools can secure films on loan at nominal cost. A considerable variety of musical films may be had; some of them are designed to illustrate, by sight and sound, the various instruments of the orchestra, individually and in groups. For classified recommendations of films, the *Handbook* listed at the end of this chapter is valuable.

In any study of musical instruments, we are limiting ourselves unduly if we use only records and films. If at all possible, there should be a trip by the class to visit an orchestra re-

hearsal and a band rehearsal, and to take other trips to concerts. Try also to have individual players to bring instruments into the classroom for demonstrations. This may be done by boys and girls from the school or from a neighboring school. The local radio station may be willing to arrange broadcasts of instruments or recordings of them. Wall charts with pictures of instruments are interesting. Books that picture and describe instruments, such as *Tune Up*, by Huntington, are worth while.

Nationality in music offers good possibilities for listening enjoyment. The music of Spain, to use but one example, may provide us with Spanish folk songs, orchestral music, Spanish dances, music by Spanish composers, music played by famous Spanish musicians (such as Casals), a Spanish opera, such as *Carmen*, which is full of exciting and enjoyable music, much of which is within the appreciation of sixth graders. And that is but one country—there are many others which offer equally great possibilities.

Music finds one of its great avenues of usefulness in integrated learning, especially in connection with the study of various units. A unit on The Westward Movement may include the study of music of the past, as in covered wagon days, and music of the West of today, which would include cowboy songs and such compositions as the *Grand Canyon Suite*. Units on other countries, or on other sections of our own country, or other stages of our history, offer similar possibilities. These will be discussed further in a later chapter.

One of the most-used approaches to "music appreciation" and to music listening has been the study of great composers. It is an approach which has merit, but one which is often tied

up with too much "busy work" in the form of special assignments or special reports. We sometimes become so involved with study of the lives of the composers that we give too little attention to the composer's music. And study *about* the music of a composer, be it remembered, is still not music itself. One of the justifiable criticisms of many "music appreciation" lessons of the past, (and of the present, too, alas!), is that they included much appreciation but little music—far too much talk *about* music, and far too little music itself—listening, playing, singing. A study of certain composers, however, may provide an interesting and stimulating approach to music listening if a generous amount of common sense is used by the teacher. A series of phonograph records designed for children's listening as an aid in studying composers may be had in the Vox records entitled *Schubert, His Story and His Music*; *Mozart, His Story and His Music*; *Mendelssohn, His Story and His Music*, and others.

Informal Listening to Ourselves and Others

This may well take on greater importance in the upper grades. These grades are capable of doing some fine singing, either as entire grades, or as special interest groups such as glee clubs and choirs. Listening with more critical attention to our own singing and to the singing of groups of our fellow students is especially worth while.

Concerts

Concerts of an informal nature can be very interesting to fifth and sixth graders. These may take the form of exchange programs with groups of students from other schools. A high

school chorus, orchestra or band should be invited occasionally, and if this cannot be arranged, or even if it can be arranged, there should also be some trips to concerts—possibly to a nearby high school. The larger cities arrange children's programs by the local symphony orchestra, usually in the form of afternoon concerts that have been especially planned as to content and length, and at very low cost.

Radio and Television

Radio and television represent a great potential force for education, but they have been much neglected. Just how far the potentialities will be realized is open to question. Because the number of radio programs suitable for school listening is small, many schools have given up listening altogether, or have never tried it. A few school systems do their own broadcasting. Since the number of commercially-sponsored and network-sponsored programs suitable for school use appears to be diminishing rather than increasing, it is a debatable question how much money a school is justified in spending on radio receivers.

After a considerable acquaintance with school listening, extending back even before the time of the NBC Music Appreciation Hour ("The Damrosch Hour"), the author is convinced that whatever listening is done in school should be done within the classroom, rather than in an auditorium. The results are better in small groups in the case of listening lessons.

In the absence or scarcity of good school time programs, two possibilities remain. The first is attention to home listening. There are a few programs, suitable in content and suitable in time of day for home listening by fifth and sixth graders.

Music frees the spirit!
These fifth grade figures
were done during dancing
by part of the group
—the abstractions were
inspired by Brahms'
Hungarian Dance No. 5



The upper grades dramatize scenes from Akla





Note simple costuming and stage properties for *Aida*.

Since these programs often change, the teacher should investigate radio and television available in the community. In the larger cities are often found FM radio stations which specialize in good recorded music; remember, however, that many homes do not have FM radio receivers.

The other possibility is for the school or for a group of schools to induce a nearby station to increase and to improve its offerings for children, either during school hours or during home listening hours. Most radio stations have the facilities for putting on excellent programs of recorded music if they can be persuaded to do so, and if they have some helpful advice about the kind of music to use. When small station managers are not familiar with planning a suitable listening program for children, they might be influenced to try it if assured of some cooperation on programs and in providing an audience.

SUGGESTED BOOKS

- Bakeless, Katherine, *Story Lives of Great Composers*, N.Y., Frederick A. Stokes, 1941.
- Balet, J. B., *What Makes an Orchestra*, N.Y., Oxford, 1951. An attractive book about instruments.
- Baldwin, Lillian, *Music for Young Listeners*, three volumes, Morristown, N.J., Silver Burdett, 1951.
- Britten, Benjamin, and Imogen Holst, *The Wonderful World of Music*, Garden City, N.Y., Garden City Books, 1958. A beautiful and inspiring library book.
- A Catalog of Selected Educational Recordings* (paper-bound), Film Library of New York University, Washington Square, N.Y.
- Buchanan, Fannie R., *How Alan Made Music*, Chicago, Follett, rev. 1951.
- Handbook of 16mm. Films*. Washington, D.C., Music Educators National Conference, 1201 Sixteenth St., N.W., 1952 (classified and annotated reference list, highly recommended, \$1.50).

- Hartshorn, William C., and Helen Leavitt, *Making Friends with Music*, Volume I *Prelude*, Volume II *Progress*, Boston, Ginn, 1940. Teacher's guide available.
- Huntington, Harriett, *Tune Up*, Garden City, N.Y., Doubleday, 1942. Orchestral instruments, pictures and descriptions.
- Instruments of the Orchestra*, Elkhart, Ind., Educational Division, Conn Band Instrument Co. Wall chart with pictures, 10 cents.
- Kinscella, Hazel G., *Music Appreciation Readers.*, Lincoln, Nebr., University Publishing Co., rev. 1952-1959. Eight graded volumes.
- Lawrence, Robert, *Aida*, Morristown, N.J., Silver Burdett, 1938. Similar recommended stories of *Carmen*, *Hansel and Gretel*, *Lohengrin*, *Siegfried*, and *The Rhinegold* available from same publisher. Other stories, same author, published by Grossett and Dunlap, N.Y.
- Posell, Elsa, *This Is an Orchestra*, Boston, Houghton Mifflin, 1947. Attractive pictures and descriptions.
- Schwan Long Playing Record Catalog*, 137 Newbury St., Boston 16, Mass. New edition revised each month; all major companies listed.
- Wheeler, Opal, *Ludwig Beethoven and the Chiming Tower Bells*, N.Y., Dutton, 1942. Other recommended biographies of Bach, Chopin, Handel, Haydn, Mozart, Schubert, and Stephen Foster, same author, same publisher.

SUGGESTED RECORDS FOR SCHOOL LISTENING

Because of the unstable situation in the record industry, it is extremely difficult to recommend specific records with the assurance that they will be available at any particular time. The unsettled situation began during the war, when many excellent educational records were discontinued, some of them never reissued afterward. It was further aggravated by the addition of the two new record speeds, 45 and 33, to the standard 78 that had been accepted as suitable for school use.

On the favorable side of the ledger was the advent of nonbreakable records and the issuing of some good new recordings. Some small new companies, more interested in the needs of the schools than the giant manufacturers, have successfully entered the field. Certain retail stores, specializing in school recordings, have issued their own catalogues. Among these are Children's Music Center, 2858 West Pico Blvd, Los

Angeles; Whitney's, 150 Powell Street, San Francisco; Educational Record Sales, 153 Chambers Street, New York, and Children's Reading Service, 1078 St. John's Place, Brooklyn, N.Y.

RCA Victor (Camden, New Jersey) continues to have the most comprehensive set of educational recordings, and every teacher should write for a copy of their catalogue. Columbia, Decca, and other companies have some good recordings; these include Bowmar Records, 4921 Santa Monica Blvd., Los Angeles, and Musical Sound Books, Box 222, Scarsdale, New York. Folkways Records, 117 West 46th St., New York City specialize in folk music of all countries. The Greystone Corporation, 100 Sixth Avenue, New York City, through its Children's Record Guild and its Young People's Records issues children's recordings that are far superior to the general run of story records in variety and in quality. Many are excellent.

The most ambitious series of school recordings is the RCA Victor Basic Library for Elementary Schools, which consists of over twenty albums, each containing four records, and each record usually including several short excerpts of standard music especially selected for school use. Six of the albums make up the Listening Program, Volumes I, II, and III for Primary Grades, Volumes IV, V, and VI for Upper Grades. These are recommended. With the *RCA Victor Educational Catalog* mentioned above, you can learn the contents of each album and decide on one or more for your first order. Price is about five dollars per album in either the 78 RPM or 45 RPM speed.

It should be remembered that a great number of records not labeled as "educational" are highly suitable for school use, especially in the upper grades. Small bits of recordings are often useful for lower grades, too, provided the teacher is willing to lift the needle after a small portion has been played. Here are some suggested ones:

<i>American Folk Songs</i> , sung by John Jacob Niles	Victor	CAL 245	(45)
<i>Burl Ives Sings for Fun</i>	Decca	8248	(33)
<i>Christmas Hymns and Carols</i> , sung by Shaw Chorale	Victor	LM 2139	(33)
<i>Finlandia</i> —Sibelius, and <i>Espana Rapsodie</i> —Chabrier	Victor	ERA-1	(45)

<i>French Folk Songs for Children</i> , sung by Martial Singher (in French)	Decca (45 or 78)
<i>Grand Canyon Suite</i> —Grofé	Victor ERC 3 (45)
<i>Heart of the Symphony</i> (abridged portions of several symphonies)	Victor ERB-23 (45)
<i>Hunt in the Black Forest</i> —Voelcker, <i>Clair de Lune</i> —Debussy, and others	Victor ERB-54 (45)
<i>Instruments of the Orchestra</i> (solos by various instruments)	Victor, Columbia, or Decca
<i>Kreisler Favorites: Caprice Viennois, Liebesfreud</i> , and others	Victor LCT 1049 (33)
<i>Pan the Piper, Tubby the Tuba</i> , and <i>Peter and the Wolf</i>	Columbia CL-671 (33)
<i>Peer Gynt Suite</i> —Grieg	Victor ERA 1-2125 (45)
<i>Peter and the Wolf</i> —Prokofieff: <i>Till Eulenspiegel's Merry Pranks</i> —R. Strauss	Victor CAL 101 (33)
<i>Rhapsody in Blue</i> , and <i>Concerto in F</i> —Gershwin	Victor CAL 304 (33)
<i>Songs of the African Veld</i> , sung by Marais (two records)	Decca 9026, 9027 (33)
<i>Sorcerer's Apprentice</i> —Dukas, <i>Traviata</i> preludes—Verdi, and others	Victor CAL 309 (33)
<i>William Tell Overture</i> —Rossini, and <i>1812 Overture</i> —Tchaikovsky	Victor CAL 116 (33)
<i>Young Person's Guide to the Orchestra</i> —Britten	Columbia ML 5183 (33)

Many recordings are available in two or more editions.

Figures in parentheses refer to record speed, RPM.

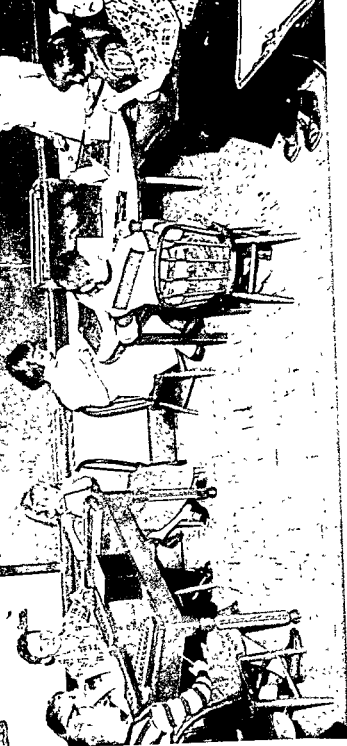
For other suggested records, see page 97, 98.



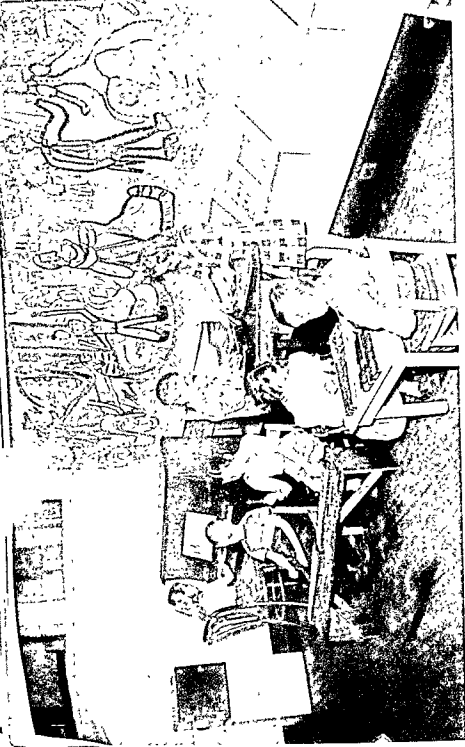
Melodic bells help this third grade to read music.

When the Trees

by L. B. Smith



Melodic bells help this third grade to read music.



Combinations of instruments work well—here are autoharps, bells, and piano.

PLAY A TUNE AND STRUM A CHORD

"THERE!" you may say, "we are really doing things with our music now. We are doing better singing than we did last year, the boys and girls have become much interested in rhythm activities, and they enjoy listening to our new records ever so much. And we are trying to extend our listening to include other music besides our records. Isn't that about everything we can do?"

"Fine," we reply. "If your music was entirely singing last year, and if it now includes vital experience in these other musical activities, you are doing well, indeed. You are doing much more than many classrooms are doing."

But there are still other things that your boys and girls can do easily that they will enjoy a lot, and that will contribute a great deal to your music program. Are you making use of the informal musical instruments, the various melodic and accompanying instruments which are not used in regular orchestras and bands? The orchestral and band instruments are fine, and should be available to all who want them, beginning somewhere about the fifth grade. But they are usually taught by special music teachers.

There are all sorts of possibilities for these informal instruments; some teachers like the fifes and flutes because they help in learning to read music, others like the autoharp because they find it helps the sixth graders to harmonize, and still others say the children have so much just plain fun with harmonicas. We

know a lot of teachers, too, who leave a set of song bells out in the room, and they find that children like to come and pick out tunes by ear—at recess time, or before school while they are waiting for the last bus load of children to arrive.

These informal instruments can easily be learned and taught by you, the classroom teacher. They are classroom instruments—instruments which belong to the regular classroom program of music.

Flutes and Fifes

Among the most practical of the informal instruments are the various types of melodic flutes and fifes. They are known by the commercial names given by their manufacturers: Song Flute, Tonette, Melody Flute, Symphonette, Flutophone, and others. They are usually made of unbreakable plastic, and sell for somewhere between 75 cents and \$1.50. They are easy to blow, easy to learn to play. Teachers of orchestral and band instruments often advocate using these flutes and fifes as pre-band instruments—as “talent-finders” or “interest builders.” While they are useful for that purpose, since a child who learns readily on one of them will probably do well on a regular instrument, it would be unfortunate for them to be used only for that purpose, since all children can have great fun with them, whether or not they will later play more seriously.

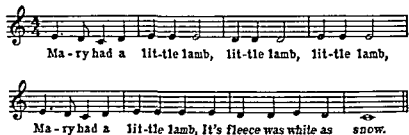
These flutes and fifes are usually accompanied by a small pamphlet which explains how to play the various notes, and includes a few tunes. Better and more complete instruction booklets, as listed at the end of the chapter, are inexpensive, costing about fifty cents, and are worth having. Other available booklets contain two-part and three-part songs arranged for

groups of players. Most of the flutes and fifes are built in the key of C, which means that a given note on the flute will have the same pitch as the same note on the piano. The range, however, is limited, extending on several of the instruments from middle C (C on the line below the treble staff) up to fourth line D on the treble staff.

Melodic flutes have another important value, in that they have been found to be a great aid in the development of music reading and in the general understanding of the musical score. Thus they can and should be closely connected with classroom singing. Many teachers, when first introducing the use of flutes and fifes to a class, omit the usual staff notation and use only numbers, in order to facilitate coordination. The numbers correspond to the fingers used in playing a given note. For further explanation, see Appendix B at the close of this book. In beginning with *Mary Had a Little Lamb*, for example, the children would have only this before them:¹

5-6 7 6 5 5 5 6 6 6 5 5 5
Ma-ry had a lit-tle lamb, -lit-tle lamb, -lit-tle lamb,-

5-6 7 6 5 5 5 5 6 6 5 6 7-
Ma-ry had a lit-tle lamb, Its fleece was white as snow.



Many of our modern song books for the elementary grades contain a considerable number of songs which can be played readily on these instruments, and in some of the books, mention is made of this. (See pp. 60-62 ff.) Before attempting a song, the teacher should notice its range to see if it is within the range of the instrument. Also, it is difficult to play on these instruments, music which has more than one or two sharps or flats in the key signature. If a song extends a little too high, but has a small total range, it may sometimes be easily transposed into a suitable key which is somewhat lower. See Appendix A for suggestions on transposition.

We would strongly recommend the use of flutes and fifes in the fourth, fifth or sixth grade. They may be used earlier, but because of the reading required (unless they are to be played entirely by rote, which is inadvisable) it seems better to postpone their use until one of these grades. The chief disadvantages of the instruments are their limited range and the comparatively poor quality of musical tone. A beautiful tone quality could hardly be expected, in view of their extremely low cost.

The Recorder

Before passing on to another type of instrument, we should not fail to mention the recorder, an instrument of similar type

but of better musical quality. The recorder has a more pleasing tone, has greater resources, is more difficult to play, and is more expensive, costing at least four dollars. It has been in use for several hundred years and has been highly respected, many of the earlier composers having written music especially for it. Interest has increased in it in recent years, following a long period of time in which it was practically forgotten. We would not recommend the recorder for such general classroom use as the simpler flutes and fifes, but for a group of older children (at least sixth grade) or adults, who are especially interested in music, it is worth consideration as a special project. To justify using the recorder, one should plan to spend considerably more time on it than he would spend on the instruments we have been discussing.

Tuned Water Glasses

One of the simplest forms of informal instruments involves the use of water glasses, partly filled with water. A clear ringing sound may be made by tapping the glass lightly with knife or spoon. We begin with three, five, or more glasses, filled with various amounts of water. Starting with the glass having the lowest tone or pitch, we should adjust the amount of water in the other glasses by adding or removing water so that, together with the lowest, we will get, with three glasses, *do re mi* or 1, 2, 3, of the scale. With five glasses, we should get the first five tones of the scale, *do re mi fa sol*, or 1, 2, 3, 4, 5. Considerable adjusting may be necessary to get an entire scale of eight tones, or even to get five tones. It helps to use glasses of more than one size. These tuned water glasses are great fun for children of intermediate grades. If one has a sufficient number

of glasses from which to choose, it is possible to find glasses with the desired tones when empty. In that case we have no trouble with water evaporation changing the pitch.

The same idea may be adapted in more lasting form by using bottles, preferably hung by strings from a bottle rack, constructed for the purpose. By keeping the bottles corked to prevent evaporation, the pitch of each bottle will change very little. For the bottle rack it is recommended to have eight or more bottles, including a complete scale do, re, mi, fa, sol, la, ti, do or 1, 2, 3, 4, 5, 6, 7, 8. Children in the upper grades will enjoy having a bottle rack.

Melody Bells; Song Bells

Various types of miniature xylophones are a great addition to the musical equipment of the upper grades. Some of the best ones have two rows of metal bars, which are struck with small mallets. The front row would probably be white and the rear row black, corresponding respectively to the white and black keys of the piano. Some have only one row and include only the diatonic scale, that is, they have only the tones corresponding to the white keys on the piano, without chromatic tones. These are much less satisfactory, since only tunes in the key of C can be played on them.

These miniature xylophones, called Melody Bells, Song Bells, or other names by the different manufacturers, are not all equally good. It is important to get one which is built reasonably well in tune, which some are not. Another type of melodic bells has each bar mounted individually in its own block of wood. These are called Tuned Resonator Bells. In

using them, the blocks may be arranged at will, so that if only a few tones are wanted, the others may be pushed back out of the way. See Chapter X on selection of equipment before buying.

The alert teacher will find many ways to use melodic bells. Merely having a set in the room is good for children who like to experiment in playing tunes by themselves, by ear or by note. If the bells are easily accessible, they will be used at unplanned times, during recess periods, or before and after school. In addition, they are useful to have when music reading is begun; they can be an aid in learning new songs, particularly in rooms which have no piano. Still another use is as part of a melody orchestra, to be used with flutes and other instruments. A grade which is ambitious may wish to make its own xylophones; they are not too difficult to make. See Chapter VIII.

Autoharp

An instrument which will fascinate the older children is the autoharp. It has long been available, but was not widely used, although its popularity is now growing. By means of it, simple chord accompaniments may be played. The instrument is laid upon the lap or upon a table directly in front of the player. The playing requires almost no skill, since each chord, as desired, is selected by pressing on a small bar which is marked with the name of the chord. In pressing on the bar, one automatically (hence the name "auto"-harp) silences all notes except the ones which are part of the desired chord. The player then strokes across the strings with a small pick or with the fingers. One should experiment; some prefer the tone made

with a pick on one side of the bars, while others prefer the tone made with the fingers and prefer to stroke on the other side of the bars.

The autoharp comes in two common sizes, the small one having five chords, while the larger one has twelve chords, thus making it possible to play in a greater number of keys and with more variety of chords. The cost will probably be twelve to twenty dollars for the smaller model, twenty to thirty dollars for the larger one. The small instrument is suitable for an elementary school, the large one for a junior high, or for an advanced sixth grade.

Many recent elementary school song books contain some songs with chords indicated. This makes it easy to use the autoharp; it is equally helpful if the chording is to be done with piano or voices. Chording is a welcome and stimulating addition to singing activities in the upper grades; see Chapter IV.

Piano

Rooms fortunate enough to have a piano will find it useful for many things. If pianists are available in the school, it can be used with many parts of the school program. If pianists are not available, *or if they are*, it can and should be used by as many as possible of the other children—those who do not take lessons, as well as those who do. It will add much to the resources of the musical activities of the class if it is used considerably, particularly in the upper grades, for exploratory picking out of melodies by ear, for playing simple tunes by note (as recommended for the song bells), and for chording, as suggested for the autoharp. Recent elementary school song books such as *Together We Sing* and the *New Music Hori-*



Melody in the melodic bells, harmony in the autoharp, and rhythm supplied by the rhythm instruments bring together different grade groups.



The simpler melodic instruments are fine, but if you are more ambitious, you can play recorders, like this fifth grade.

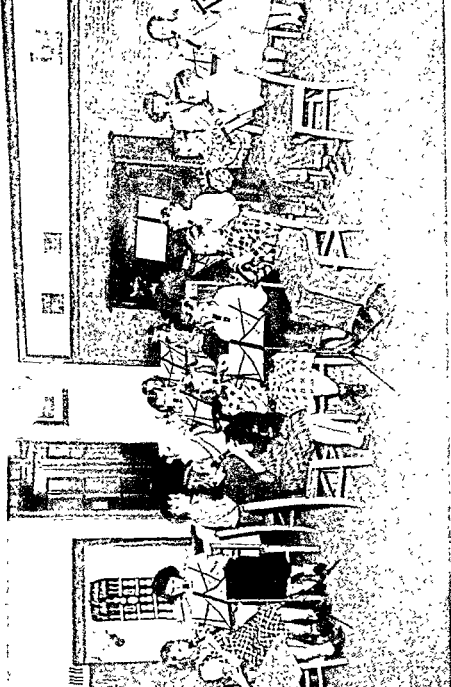
zons series provide help in this direction by showing pictures of the keyboard, and by explaining simple chords needed in various keys.

*Instruction on Band and Orchestral Instruments,
and Piano*

Band and orchestral instruments are not discussed in this volume for the reason that it is usually desirable that they be taught by teachers who have had special instrumental training, rather than by the classroom teacher. This book deals entirely with things which the classroom teacher can do as part of the regular classroom program in music. We think it important that every child have the opportunity of learning to play an instrument of the orchestra or band, if he wishes, as part of the program of instruction provided by the school. For relating to the instrumental program *New Music Horizons* Series has a separate series of instrumental books called *Instrumental Horizons*. *Our Singing World* and *The American Singer* series have instrumental parts to some of the songs printed in the regular song books.

Piano lessons for all who wish them are also greatly to be desired. In the past few years, many schools whose leaders feel they cannot undertake to provide free piano lessons, make it possible for the children to take, *during school hours*, class lessons in piano, for very small fees—often twenty-five to thirty cents per lesson per child. Where taught by teachers who understand the teaching of piano in classes, and who are adequately trained in the special techniques of class piano instruction, it is greatly to be commended.

The piano can also be a valuable asset for many activities of



The simpler melodic instruments are fine, but if you are more ambitious, you can play recorders, like this fifth grade.

use in the classroom, for use with particular songs, or for other special uses. Among these are the Chinese gong, Latin-American maracas, castanets, the tom-tom or drum of a tom-tom type (which gives a resonant hollow sound in contrast to the sound of an ordinary snare drum) and other drums. Since such instruments are used only occasionally they cannot be considered as necessary equipment, but they add much to the interest built up in connection with certain projects.

Melody Orchestras

A project which is seldom undertaken, yet which meets with considerable success and much interest, is the formation of a melody orchestra. We hesitate to use the word "formation" since that implies a formal organization, and this should be strictly an informal activity or class project. By whatever name, the grouping together of several flutes and fifes, some auto-harps, and melodic bells makes up what we may call a melody orchestra, and the children may have great fun playing together. The more closely it is tied in with the other classroom activities, the more interesting and worth while it becomes.

SUGGESTED INSTRUCTION BOOKS AND SOURCES OF MATERIALS

Some of the classroom instruments come with instruction booklets or pamphlets included, but additional materials are needed. Many of our modern songbooks make provision for using instruments with some of the songs; this is discussed in the latter part of Chapter IV. Additional booklets suggested:

the regular classroom. Many colleges offer piano classes for elementary education majors. Recently the powerful idea of keyboard experience for *every child* has become very convincing. Just as we said "You Can Teach Music," we now say "And You Can Teach Keyboard Experiences to Your Children." We have added a chapter at the end of this book to tell you how!

Harmonica

The harmonica may be used as a class project. It is inexpensive, easy to learn, and has much appeal for recreation. The less expensive models are suggested for class use.

Other Instruments

While not advocated for a class project because of cost and difficulty of playing, the guitar is well worth bringing into the classroom when a student is found who plays one. It may be used by itself, or as an accompaniment instrument for singing, for the same general results as those sought in using the auto-harp. Occasionally we find someone who plays the accordion. It may also serve as a focus of interest. They are more difficult to play, and much more expensive to buy. A simpler instrument which comes into popularity from time to time is the ukulele. Like any instrument capable of being used for a chording background, the ukulele may be used with classroom singing.

Rhythm Instruments

In addition to instruments of the rhythm band (see Chapter V), many rhythm instruments are interesting for occasional



American Music Conference

The piano can sing your songs

For Autoharp:

Autoharp Accompaniments to Old Favorite Songs: Blair, Evanston, Ill., Summy-Birchard, 1958.

For Tonette, Song Flute, Flutophone, and similar instruments:

Flutophone Classroom Method, Van Pelt and Ruddick, Cleveland 15, Ohio, Trophy Products Company, 1948.

Let's Play the Classroom Instruments, Staples (ensemble experiences for various instruments), Carl Van Roy Company, N.Y., 1958.

Melody Fun, Buchtel, Chicago, Lyons Band Instrument Co., 1938.

Modern Pre-Band Method, Freeman, N.Y., Robbins Music Corporation, 1950.

Play and Sing Book, The, Slind, Evanston, Ill., Summy-Birchard.

Pre-Instrument Method, Weber, Rockville Centre, L.I., N.Y., Belwin, Inc., 1950.

Tonette Tunes and Technic, Davis, Chicago, Rubank, Inc., 1941.

For Melody Flute:

Self Instructor for Melody Flutes, Lanahan, Laurel, Md., Melody Flute Company, 1948.

For Piano, for classroom use:

Keyboard Way to Music, DuBois, Charlotte, Evanston, Ill., Summy-Birchard.

Piano for Classroom Music, Pace, Robert, Prentice-Hall, 1956.

Piano Teachers' Textbook (tentative title), Nelson, Mary Jarman, N.Y., W. W. Norton, publication date to be announced. This book is for the piano teacher rather than the regular classroom teacher, but brings many interesting ideas for teaching.

See Appendix D for further discussion on piano.

There are many firms that specialize in school music materials for the elementary grades. Some of them are:

Children's Music Center, 2858 West Pico Blvd., Los Angeles 6.

Educational Music Bureau, 30 East Adams St., Chicago 3.

Jenkins Music Company, Kansas City, Mo.

Lyons Band Instrument Company, 223 West Lake St., Chicago 6.

Peripole Products, 2917 Avenue R, Brooklyn 29, N.Y., (woodwind recorders, rhythm instruments, and other products).

Whitney's, 150 Powell Street, San Francisco 2.

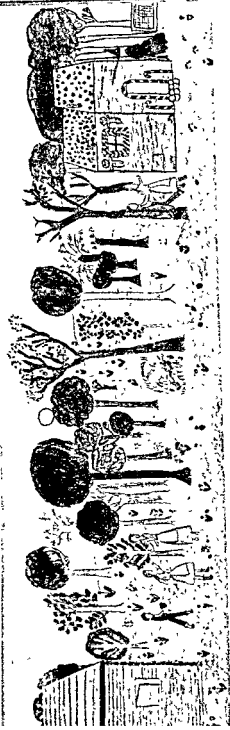
CHAPTER VIII

MAKE A SONG—OR MAKE A DRUM

IF YOU ARE a good teacher, you build a large portion of classroom activity upon the interest of the child. That is of special importance in music, where the creative element looms large. A master teacher is able to build up a terrific interest in something which is ordinarily as dull as dry bones, but music has so many avenues open to interest appeal that every capable teacher can make use of many of them.

"Creative Music" once had something of a bad name among some musicians, who saw in it mainly a sort of glorified manual training in which children spent so much time making instruments that they had little time left for the real stuff that is music, itself. Any hobby can be ridden to an extreme and this one was evidently carried to extreme in a few cases. Instrument making can be an interesting part, but it is only a part, of a broad program of creativity in music. Genuine creativity makes a powerful appeal to interest and it will indeed be made use of by the alert and skillful teacher.

As we said in Chapter II, all music is either creative or re-creative, and the line distinguishing the two is very faint and difficult to define. Among activities which are definitely creative, we have creative making of songs, creative rhythmic response and dramatic improvisation, creative making of rhythmic and melodic instruments, and many others. Creative



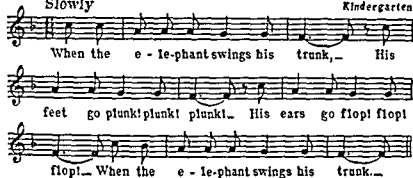
Wouldn't your children love to make their version of *Hansel and Gretel*?

Such a frieze adorns the schoolroom briefly, but the heart forever.

THE ELEPHANT

Slowly

Kindergarten



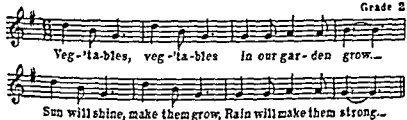
TRAIN SONG

Grade 1



VEG'TABLES

Grade 2



After a fire in a neighboring building, one third grade made up several songs about the firemen. Here are two of the best ones.

rhythmic expression is dealt with in Chapter V. We shall here consider those avenues of creative music having to do with the making of songs and the making of instruments.

A most interesting musical activity is the making of songs—or, we might say, the composing of songs, if we wish to sound more formal about it. Let it not be said, or even thought, that children must wait until the upper grades or high school before attempting to make songs. That would be far from the truth. Indeed, one of the most productive places for creative activity of this kind is with children of kindergarten and primary age. Many small children are constantly making up songs or fragments of songs. Most of these are never written down, but they are created, nevertheless. It is interesting to take down these song fragments—preferably with the child all unaware that they are being recorded.

If you ask, what is the proper age at which to begin creative song-making, the answer is—at any age! It is much to the interest of the adults and also of the children themselves to write down the songs and bits of songs which are made by them.

Here are some interesting examples of songs made by younger children. They have come from different grades, different schools. We have no way of knowing just how much the teachers helped, in addition to copying down the songs. From working with children in a large number of schools, however, we certainly know that songs of this quality can be composed by the children when they are given suitable encouragement.

age rather than help the children. It also hinders the development of their originality.

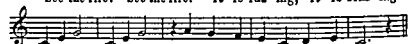
In the first place, if we are to start with original words, as is often the case, we should scan the words before attempting to put music with them. Thus, we arrange the words so that there will be a regular recurrence of a pattern of strong and weak beats, such as (1) strong-weak strong-weak strong-weak, or (2) strong-weak-weak strong-weak-weak strong-weak-weak, or (3) strong-weak-weak-weak strong-weak-weak-weak strong-weak-weak-weak. We would, in such cases, ordinarily expect to use for these, respectively (1) 1-2 1-2 1-2 (2) 1-2-3 1-2-3 1-2-3 and (3) 1-2-3-4 1-2-3-4 1-2-3-4. For the 1-2 1-2 1-2 we would usually use $2/4$ meter signature; for the 1-2-3 1-2-3 1-2-3 we would use probably $3/4$ or possibly $6/8$; for the 1-2-3-4 1-2-3-4 1-2-3-4 we would probably provide music in $4/4$ time. Even this is not necessarily required. For example, if we wanted to provide music for this line: "We are walk-ing down the street" we should first mark off where the bar lines of the music would come by placing a bar line, in the words, just before each accented syllable (the place of the accent being determined by reading aloud). Thus, in this case, the bar lines would precede the *italicized* syllables: *We* are *walk*-ing *down* the *street*. We would normally then use $2/4$ time, as we said, with quarter notes. But we could use $3/4$ time, using a half note for each accented syllable, and a quarter note for each unaccented syllable. These, obviously, are the simplest possible examples, but they indicate the trend of the process involved. All sorts of variations may be used; sometimes an extra syllable occurs, in which we can use two eighth notes in place of one quarter note. We then try singing bits of melody, line by line,

FIRE

Grade 3



See the fire! See the fire! It is raz-ing, it is blaz-ing.



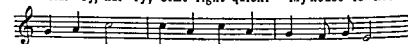
See the fire! See the fire! Here comes the fire-man down the street!

FIREMAN

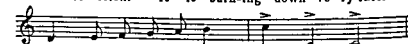
Grade 3



Hur-ry, hur-ry, Come right quick! My house is not



made of brick. It is burn-ing down ve-ry fast.

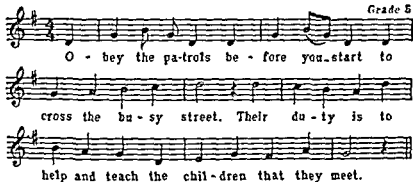


You'd bet-ter hur-ry or it won't last!

Much interest may develop in making songs in the upper grades as a class project. The songs may be composed by an individual child, or two or more may work together on one song. It will be helpful to follow a few suggestions having to do with fitting words and music together. (That is assuming that we wish them to fit in the usual rhythmic style; some modern songs, like some modern music, do not concern themselves with following the usual customs.) While the teacher will be needed to write down the song, she should guard against the temptation to help too much in creating the song, in order to make it, as she thinks, better. Too much help may discour-

SAFETY SOLDIERS

Grade 5



The making of a two-part song is more of a challenge but all the more interesting when the children are equal to it. The one on the next page, *The Tournament*, fitted in well with a social studies unit then under way.

Creative music as applied to the making of instruments has long been a matter of some disagreement among music educators. Some have held it to be one of the most fascinating and enjoyable parts of the music program, while others have considered it almost, if not quite, entirely a waste of time. "Fine for craft work or manual training" they would say, "but after all, it really isn't making music." We should like to take a middle ground and say that, in any program of musical activities based upon *interest* of the boys and girls, the making of simple instruments may justifiably have a part. If not carried to extreme, it can be a valuable and stimulating part of the music program.

As a matter of fact, in saying "not carried to extreme," we take cognizance of the most valid objections of the purists. We have known of some music programs where the making of

until we decide what we like best. We must then repeat it until we have it firmly in mind.

The next problem has to do with writing down the song, after we have created it. This requires some musical background; a suggestion or two may be helpful. First, locate *do*, or the keynote. This can be done fairly easily after singing through a few times. In most cases the song will end on *do* (1 of the scale)—sometimes on *mi* (or 3) or *sol* (5). If there's a real feeling of repose on the final note, it is probably the keynote (*do*). Next, select some easy key, with few flats or sharps. The key of F, with one flat, might be good, or maybe D, with two sharps—depending on how high or low the song goes. Find your starting note—it will probably be *do*, *mi* or *sol*—then, by singing along slowly, try to determine where each note falls on the staff. If a piano is at hand with which to explore, that will help a great deal—otherwise it is almost imperative that the person writing down the song have some skill at sight-reading by syllables or numbers.

In the upper grades some of the children will be able to help in writing down their own songs. These next two would be within the ability of some.

THE BIRDS IN THE TREETOPS

Grade 4

The musical score is written on three staves in 2/4 time. The melody is simple, using a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The first staff contains the first line of the song, the second staff the second line, and the third staff the third line. The melody is composed of quarter and eighth notes, with some phrases being repeated.

The birds sing in the tree-tops, — They build a
co - zy nest. — They help the farm - ers
with their crops And nev - er seem to rest. —

instruments became such an all-important activity that there was little and sometimes no time left for singing, and for listening, and for the other important parts of the music program.

The making of instruments can start with the very simplest. In the kindergarten and first grade they make their instruments instead of buying them. Rhythm band instruments which are bought may look shiny and new, at first, but instruments which are made can also be the proud possessions of the children who bring them together. The horse shoe which takes the place of the triangle, the worn out pie-pan with flattened bottle caps wired at intervals around its perimeter, which serves as a tambourine, the nail keg with stretched piece of rubber inner-tube for a drum head—all these and more may take their place in the rhythm band.

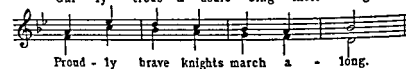
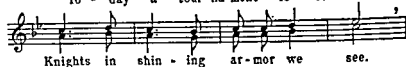
Moving along farther, the tuned water glasses which we suggested in Chapter VII as part of the instrumental music program for the classroom are surely a part of the creative making of instruments. We didn't discuss in detail the bottle rack, which was to serve the same purpose as the water glasses, in more lasting form, but we did mention it in the same chapter. Any kind of wooden rack which would serve as a place to hang the bottles, and which would not turn over easily, would be satisfactory.

But now we are hardly started. Anyone who is seriously interested in the creative making of musical instruments should read one or more of the books of Mrs. Satis Coleman—*Creative Music*, *Creative Music in the Home*, *The Drum Book*, and others. These will give invaluable ideas and suggestions concerning the making of such instruments.

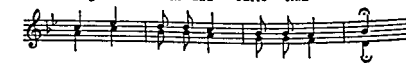
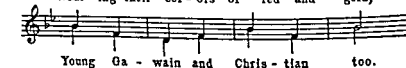
Before going further, let's emphasize that the perfection

THE TOURNAMENT

Grade 6



REFRAIN



various materials, from small drums up to the larger ones using a nail keg for a starting point. A rubber inner tube will serve as a drum head when stretched taut and tacked around the edges. Hides and skins are good, also, providing a somewhat different sound. Sometimes it is possible to buy from a music store a "second" or imperfect drum head which will serve perfectly well for a school made drum.

SUGGESTED BOOKS

- Association for Childhood Education, 1200 15th St., N.W., Washington 5, D.C., *Children Can Make It*, 1954.
- California State Department of Education, *Music Education in the Elementary School*, Sacramento, Calif., 1944.
- Cole, Natalie, *The Arts in the Classroom*, N.Y., John Day, 1940.
- Coleman, Satis, *Creative Music in the Home*, N.Y., John Day, 1939.
- Also, same author and publisher, *The Book of Bells*, 1938, *The Drum Book*, 1931, *The Marimba Book*, 1930.
- For, Lillian Mohr, and L. Thomas Hopkins, *Creative School Music*, Morristown, N.J., Silver Burdett, 1936.
- Hartman, Gertrude, and Ann Shumaker, *Creative Expression*, Progressive Education Association, N.Y., John Day, 1932.
- McMillan, L. Eileen, *Guiding Children's Growth Through Music*, Boston, Ginn, 1959. Aid in creative activity.
- Nordholm, Harriet, and Carl Thompson, *Keys to Teaching Elementary School Music*, Minneapolis, Schmitt, Hall & McCreary, 1949. Reference on previous page concerning xylophone making.
- Nye, Robert E., and Bjornar Bergethon, *Basic Music for Classroom Teachers*, Englewood Cliffs, N.J., Prentice-Hall, 1954. See Appendix, on instrument making.
- Timmerman, Maurine, *Let's Teach Music*, Evanston, Ill., Summy-Birchard, 1958. Excellent help on making instruments.

of the instruments created is not the most important thing—creativity in making instruments can be worth while in a small way, just as can creativity with other things. We have tried to say that the making of a very simple song, or song fragment, can be important. So, also, the making of a simple rhythm instrument can be important to the child who makes it and, indirectly, can be important to us.

Experimenting with sound can be a fascinating project for an upper grade group. As a start they can make some of the familiar simple rhythm band instruments. By curiosity and experiment they can discover ways of making many different kinds of sounds. Shaking a small box full of pebbles, rubbing together a pair of sand blocks (made by tacking sand paper onto wooden blocks), striking various sizes and shapes and kinds of metal (a brake drum from an automobile makes an interesting sounding gong)—all of these things make interesting and varied sounds.

Certain kinds of hard stone when struck will make a pleasing musical sound; they can be selected of various sizes so as to make sounds of different pitch.

Wood, too, can be selected for this purpose. A good xylophone can be made of strips of hard wood of proper kind, size, shape and thickness. By experimenting, boys and girls can discover some pieces of hard wood which will give a musical sound when struck. Instructions for making a xylophone of this type can be found in various books, including *Keys to Teaching Elementary School Music* by Thompson and Nordholm.

Among the more interesting things for children to make are drums and tom-toms. These may be made in any size and of

much if they are concerned primarily with wars and political events. We must know how the people lived, what they did and what their social life was, if we are to gain a real understanding of them. Similarly, if we are studying more in a geographical sense and striving to learn something about our neighbors in South America, we must again know more than mere facts about their history and politics. A knowledge of their customs and institutions, their art and music, their industry and commerce, combine to make for much greater understanding of the real people themselves.

Let's consider a little further, some of the possibilities for the use of music in a unit on South America. Further details may be found, in various places, such as the California course of study, entitled *Music Education in the Elementary School*. Here are a few of the possibilities:

- Singing of South American songs (there are many interesting and beautiful ones)
- Dancing some South American folk dances
- Making and experimenting with some South American rhythm instruments
- Listening to some of the interesting concert music and folk music
- A current events investigation into South American composers, and South American concert artists now in this country.

But maybe your unit happens to be on the Westward Movement, not on South America at all. That's just as good. In that case your boys and girls will want to:

CHAPTER IX

MUSIC DOESN'T WALK ALONE

IF YOU REALLY WANT music to function in an important way in your classroom, and to mean something to the boys and girls there, you are going to use it in lots of ways, just as everyone else does who has any broad conception as to its possibilities. You will use it for special occasions; music has always been strong there. You will use it as part of integrated learning—in all of your units of study. You will use it for some of your recreation periods, for rest periods, and at odd times, such as before and after school. In fact, for some teachers, it becomes a problem to keep music from taking too much of the time. In actual practice, however, teachers who complain about its taking too much time are usually the teachers who still have an overemphasis on drill materials of all kinds, and who find that they can not do all that the modern school demands, plus a lot of "mental discipline" drill material which they still want to use, whether it has any relation to daily living, present or future, or not.

But whether you prefer to talk about integration, or about units of study, or however you wish to set up your music program, the fact is that the day by day instruction carried on in your classroom will be more vital, more meaningful, more interesting and enjoyable if it includes a considerable amount of music, especially music that is related to the other things which you are teaching.

Obviously, social studies of a historical nature do not mean

COWBOY'S SERENADE

Grade 6

It is eve - ning on the plain. And the
cow-boy's day is done. To the bunk-house down the
lane, in the bright set-ting sun; He will strum his gui
tar as he lies on his bed And will sing to a
star com - ing out o - ver - head. **REFRAIN**
yo-o Ki-yi-yi - yo Ki-yi-yi - yav Ki-yi-yi-
yay At the end of a long work - ing
day - Ki-yi-yi - yo Ki-yi-yi - yo Ki-yi-yi-
yay - He dreams of that star far a - way.

The musical score is written on ten staves. The first four staves contain the main melody with lyrics. The fifth staff begins the 'REFRAIN' section. The sixth and seventh staves continue the refrain with lyrics. The eighth and ninth staves continue the melody with lyrics. The tenth staff concludes the piece with lyrics. The music is in 4/4 time, indicated by the four vertical lines on the first staff. The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are written below the staves, aligned with the notes. The word 'REFRAIN' is written in all caps above the fifth staff. The piece ends with a double bar line on the tenth staff.

Sing some of the songs that were popular in covered wagon days, such as *Oh, Susanna*

Dance some of the folk dances that were popular at that time—again, *Oh, Susanna* furnishes a good song for a dance.

Of course, there are lots of others. Steps for the same tune, called *Oh, California*, may be found in the song book *Our Land of Song*. Frequently a class will make their own steps for a given song.

Sing and listen to some of the music that belongs to the West today such as Cowboy songs. We've visited hundreds of schools in the past few years and we haven't found one yet where they didn't know *Home on the Range*—but we seldom heard the many other good cowboy songs, such as (1) *Good-Bye, Old Paint* (2) *Night Herding Song*.

Indian Music—Indian chants, drums, tom-toms—some to be sung, others to be listened to from records.

Listen to some of the music that has been written recently *about* the West, (1) popular songs of recent years, such as *Don't Fence Me In* (2) concert music, such as *Grand Canyon Suite*. The familiar theme from one portion of this suite, called *On the Trail* has been used as the theme for a popular radio program for years.

Compose some western songs of your own.

A sixth grade with which we are acquainted composed this cowboy song. Don't you think it a nice one?



Let's play Indians—inside if the weather is bad—

Indian units inspired these original songs in widely separated schools:

SEMINOLES ON THE TRAIL

Grade 8

Ho - ho - ki - ya ki - ya - ho - ho.

We are hunt-ing for big game. In the for-est

hear our ar-rows go At the deer and not the doe zoom!

The musical score is written on three staves in G major (one sharp) and 4/4 time. The melody is simple and rhythmic, with lyrics written below the notes.

CALL TO THE RISING SUN

Grade 5

O Sun a - rise, O Sun a - rise, — We

need your light, We need your heat, To make our corn grow

tall and ripe. — O Sun, O Sun, O Sun, a - rise.

The musical score is written on three staves in G major (one sharp) and 4/4 time. The melody is simple and rhythmic, with lyrics written below the notes.

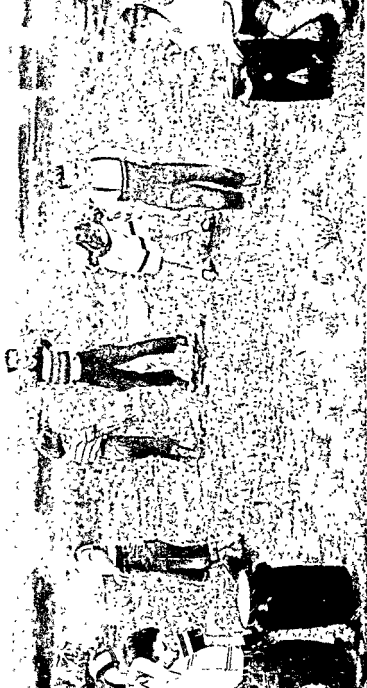
Quite obviously, these units which we have mentioned are likely to be found in the upper grades. What about the lower grades? The answer is, of course, that our better lower grade books abound in material for units—not only songs, but also suggestions for rhythm work, listening, and other activities. So, if you want material for units, try one of these modern

books: *Our First Music*, *New Music Horizons*, *Our Singing World*, and *The American Singer* for unit material for (1) The Home (2) Pets and Toys (3) The Circus, The Zoo, and Animals, (4) many others suitable for first grade.

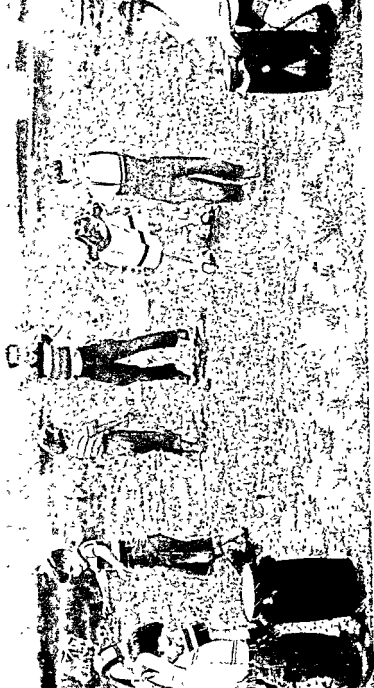
But what, you may ask, are we to do when we come to a unit which doesn't lend itself particularly well to music? Ah, that's a nice question. Let's just say that that is the time when part of our music will be quite independent from the unit of study then in progress. It often happens that the unit doesn't offer *sufficient* possibilities for a broad range of musical activities. Let's remember that the unit and the unit plan are not sacred. The unit exists for the children, not children for the unit. Whenever it does not serve the needs of children sufficiently well, we must adapt our total program accordingly. Very often, therefore, we shall want to do a considerable amount of music which is not at all connected with the unit. Do it, by all means!

On the other hand, it often happens that units which at first do not seem to be particularly well adapted to music will later be found to be very well adapted, if we but search for materials, and search ourselves for ideas. Let's not use artificial forcing, however, to try to *make* the music fit the unit. Better just bring it in, admitting that it is not a part of the unit, but that it seems desirable at that time.

All of which brings to mind a distinction between music correlation and music integration. The very definitions of the two words help us to understand the difference. These may not be typical examples, but all too often, in the case of correlation, the music is dragged in to fit, as best it can, a learning situation already in existence. In the right kind of integration,



—but its more fun outdoors!



—but its more fun outdoors!

can be used in a general unit, (the Westward movement), or in a music unit—one which is built entirely upon music, or it may be used where instruction is not carried on through units, but in a departmentalized manner. In this second type of integration we are merely emphasizing again the importance of using many different types of music activities—that they assist and reinforce each other when used together in a far more effective manner than when they are all blocked off separately. In other words, ways should constantly be sought to tie together the various musical activities of the classroom. Here are some examples: (1) singing, part-singing, and singing with instrumental accompaniment (such as autoharp) should grow along together. The writing of original songs, though done less often, should obviously be closely connected with singing activities. (2) The use of informal instruments, such as melodic flutes and fifes or such as the autoharp, should be closely related to singing activities. Many of our modern song books have chords indicated for autoharp or piano; many, also, have songs indicated which are suitable for playing on melody instruments of the flute and fife type. (See p. 60.) (3) Listening should at all times be closely connected with singing, not only through more careful listening to the singing itself, but also through listening to related music. When singing Christmas Carols, it adds much to the interest to listen to some fine recordings of Christmas Carols, or to listen to carols sung by other groups of singers. Recordings of instrumental music can often be found which are closely related to particular songs. (4) Folk dances and the singing of the folk songs which go with them are obviously connected. These are only a few examples which may point the way to others.

An activity that many schools find very interesting is the

however, the music is in there from the start—it is part and parcel of the development *as it proceeds*—the whole thing grows together, as a whole, as a *unit*, which, in fact, it often is!

Music in these units should be all-inclusive, just as the music we have been discussing all the time. Not just songs—not just listening. The music develops as we go along—we don't work out everything else and then add the music. In the Western unit, you remember, we will have unison songs, part songs, songs with autoharp (or guitar) accompaniment, folk dances of the early West, listening to concert music and other music of and about the West, making up a song of our own (such as the Pasadena children did in *Covered Wagon Days*, page 5 of *Our Land of Song*, for example) and making an Indian drum.

In looking for songs for our units, there are two possibilities. Let us use Holland as an example. We may use songs which have been written *about* Holland, about Dutch children, about windmills and tulips and the other things we associate with Holland, or we may use *real* Dutch songs, such as the beautiful and inspiring *Prayer of Thanksgiving*. While we wouldn't rule out all songs about Holland, especially those made in the classroom by the children as a creative project, it is perfectly clear that for genuine integration the songs we should look for are the real songs of Holland.

We should like to suggest three kinds of integration, the purpose of our classification being to help emphasize the importance of each. First, there is integration in which music, literature, social studies and others all grow along together as part of one big plan or unit. That's the kind of integration which we have just been discussing.

Second, there is integration between the various types of musical activities of the classroom. This type of integration

The third type of integration which we wish to suggest is that which ties together music of the classroom and music from other groups of the same school, or from other schools, or from non-school music activities. To suggest but a few examples: (1) programs at the elementary school by orchestra, band or choral groups from the high school, (2) demonstrations of individual instruments in the classroom, (3) visits by the children of a particular classroom to a school orchestra rehearsal—in the elementary school or in another school. Such a visit can be closely tied in with the study of instruments of the orchestra, as a part of listening activities.

Music for Special Holidays

The use of music for special occasions may be thought of as being just another form of integration. For Christmas, Thanksgiving, and various patriotic celebrations, music has long had an important place, even in schools which slighted it at other times. Indeed, it often happens that music is given the entire responsibility at such times, when the responsibility should be spread around. We visited one Christmas program not so long ago that was not good, for the very reason that responsibility was not shared. The music was poorly done, but it seemed likely that the teacher in charge of it was doing the best she could, and we surely favor that. A girl read the Christmas story, and if there was any teacher in the school who was interested in beautiful and effective reading, it was painfully evident that she had not been called upon to help. If there was anyone in the school who had a flair for decorations, it was evident that she, too, had not taken part, for there were no decorations, and the gymnasium-auditorium was very, very bare. In brief, one could not escape the conclusion that here

making of pictures to accompany musical activities. Some of these take larger forms, such as murals and friezes. One of these that was created to accompany the study of *Hansel and Gretel* faces page 131. Other pictures will be found in Chapters IV, VI and VII.

The song shown below was inspired by a unit in social studies, but it might just as well have been an outgrowth of interest in the opera *Aida*, for which dramatizations are shown in Chapter VI.

THE LAND OF THE RIVER NILE

Grade 6

The musical score is written on seven staves in G major (one sharp) and 2/4 time. The melody is simple and repetitive, using mostly quarter and eighth notes. The lyrics are written below the notes, with some words split across lines. The final line of the song is repeated.

The sil-ver Nile in E-gypt's dale so
gent-ly winds through its ver-dant dale, The
crim-son Nile in sun-set light, Where flow-ers flame in
col-or bright A-long its banks of gold-en sand, the
tall and slen-der palm trees stand And rus-tle in the
eve-ning breeze or when the wind blows through the leaves: The
Land of the Riv-er Nile, the Land of the Riv-er Nile.

Shepherds, Shake Off Your Drowsy Sleep CJ
Sleep of the Infant Jesus (Gevaert) SA
Tannenbaum, O (Oh Christmas Tree) CJ, K, HM
Twelve Days of Christmas, The SA
Wassail Song (Here We Come a-Wandering) SA, K
What Child Is This? HM, K

KEY TO SOURCES OF THE ABOVE SONGS

CJ = *Christmas Carols from Many Countries*—Coleman and Jorgensen
 SA = *Singing America*—Zanzig
 K = *The Christmas Carolers' Book*—Kvamme
 HM = *Christmas Carols and Choruses*

Music for Its Own Special Occasions

Music fits into all sorts of special occasions of a general nature. We should not overlook, however, the great value of certain special occasions primarily for music. Of these, one of the finest types is the all-county or all-city festival for elementary schools, or, a festival involving several schools. There are many ways of planning such a festival, some simple, some elaborate. We are inclined to favor the simple ones, and we are definitely prejudiced in favor of having the elementary festival entirely separate from the high school festival. The standards are so different, the type of performance so different.

There is a thrill which comes in singing in very large groups and which comes in no other way. That thrill can be achieved through a large festival, involving many schools, and in which the participating schools have previously learned the same songs. As we said, there are various ways of planning such an affair, but we think some of the following considerations are important:

was just the opposite of a whole-school affair. Very likely one overworked teacher did it all, and the result was a disappointing Christmas program, which might have been beautiful and effective at little cost in money, through making it a project of many.

In the selection of music for special occasions it is important to find variety of material, using not the same every time. There is a vast number of beautiful Christmas carols, and while we would never advocate laying aside the favorite familiar ones, it is most rewarding also to search for and to use some of the less familiar ones. Even where carols with words to fit a particular scene are needed, it is not too difficult to find beautiful carols with suitable texts among the great number of available ones.

If you would like to find some additional Christmas carols for your repertoire, here are some which are well suited for use in the elementary grades (we are purposely omitting the naming of those which are known by nearly everyone):

Angels We Have Heard on High CJ, HM, K

As Each Happy Christmas (very easy) K

Away in a Manger ("Luther" melody, see page 63 this book) CJ, K

Boar's Head Carol, The CJ, K

Christmas Spring (Catalonian) SA

Coventry Carol (Lullay, Thou Little Tiny Child) K

Deck the Hall CJ, K, HM

Friendly Beasts, The CJ

Good Christian Men, Rejoice JC, HM, K

Good King Wenceslaus CJ, K

I Saw Three Ships K

Let Our Gladness Know No End CJ

March of the Kings (*Marche des Rois*) CJ

Pat-a-pan (*Wille Take Your Drum*) SA

(6) For effective mass singing, it is important that the songs be learned correctly, and well learned, and *that they be learned from the same books*. Frequently we run into trouble when one school learns a song from one song book and another school learns what is thought to be the same song from another book. There are often variations in words, and in notes, as printed in various song books. Therefore, in selecting the songs, and announcing them to the participating schools, we should say something like this:

Oh, Susanna, verses 1 and 3, unison on verse, 2-parts on chorus, from XYZ song book, published by Blank Publishing Co. If the instructions are as explicit as that, much trouble will be avoided.

(7) It is important to include a variety of songs, well selected for beautiful effects—some unison, some two-part, some songs with descants, some rounds. Songs with complicated rhythms, or songs having irregular phrases with frequent starts or stops are unsuited for massed singing of large groups because of the difficulty of staying together.

(8) In all cases where possible, it is well to have at least a few of the songs available in recorded form. Where suitable phonograph records are available, it makes for greater accuracy in learning the songs. Often times, if non-copyright songs are used, they can be recorded within the school or school system, to save money, though the results may not be as good as if professional recordings were used.

(9) There is sometimes the temptation to assign soprano parts to certain grades or schools, with other grades or schools learning the alto parts. The object, of course, is to save time in learning. But don't yield to the temptation—it eliminates the

(1) The festival should be primarily for the benefit of the children, even though the public should be invited to listen.

(2) If primarily for the children, it will probably be more simple—less fancy costuming, with a minimum of special outfits which the parents must buy. After all, the music is the thing. A little showmanship will not do too much damage if the expense is kept at a minimum. We have seen some which were a delight to the eye as well as to the ear—one, for example, at an outdoor stadium, where children were dressed in white, the scene was at night, the lights were spotlights, turned entirely and only upon the children. But the simple ones can be fine, too, and very, very effective.

(3) Grades used should probably be the upper grades. Massed singing means relatively less to the smaller children, and entails more rehearsal fatigue, and other problems.

(4) If done primarily for the benefit of the children, it can be done at a minimum of expense, without the necessity of an extra day for rehearsal. Or, as is often the case in county festivals, the school buses may bring the children to a central point by mid-morning, with a rehearsal scheduled then, followed by lunch—often picnic style—after which the final festival sing takes place, with the whole thing finished by 2 o'clock, and the children ready to pile back into the school buses again to go to their respective parts of the county.

(5) Music should be selected long in advance by a committee representing many different schools. The songs should not be too many and not too difficult. They should be good enough to challenge the interest and best efforts of all concerned, yet not too difficult for the children and the teachers to learn.

Songs from the Veld, Marais, N.Y., G. Schirmer, 1942.

Songs We Sing, The, Van Loon, N.Y., Simon and Schuster, 1936 (songs, with drawings by the author; very interesting).

Songs America Sings, Van Loon and Castagnetta, N.Y., Simon and Schuster, 1939.

Other books, not song books, of special interest for this chapter:

America's Musical Heritage, Burk, Meierhofer and Phillips, N.Y., Laidlaw Brothers, 1939. Stories of music and music makers in American history.

History Sings, Lincoln, Neb., The University Publishing Company, 1948. Backgrounds of American Music.

How Man Made Music, Buchanan, Chicago, Follett, rev. 1951. An interesting reader for teacher and for children of upper grades.

See also pp. 115, 116.

Keyboard Junior and *Young Keyboard Junior*, 1346 Chapel St. New Haven 11, Conn. Two small and inexpensive music magazines for classroom use for listening activities.

fine experience of singing the songs in parts within the classrooms, it greatly reduces pleasure and enjoyment in singing the songs before the festival, and it deprives the children of much valuable experience.

SUGGESTED LIST OF SUPPLEMENTARY SONG BOOKS

- American Folk Songs for Christmas*, Seeger, N.Y., Doubleday, 1953.
American Songbag, The, Sandburg, New York, Harcourt, Brace, 1946.
Around the World in Song, N.Y., Dutton, 1939.
Ballads, Carols, and Tragic Legends from the Southern Appalachian Mountains, Niles, N.Y., G. Schirmer, 1937.
Christmas Carols, Graham, Racine, Wisc., Whitman Publishing Company, 1938.
Christmas Carols, Van Loon and Castagnetta, N.Y., Simon and Schuster, 1937.
Christmas Carols and Choruses, Minneapolis, Schmitt, Hall and McCreary, 1933.
Christmas Carols from Many Countries, Coleman and Jorgensen, N.Y., G. Schirmer, 1934. Recommended for quality and variety; unison and two-part songs.
Christmas Carolers' Book, The, Kvamme, Minneapolis, Schmitt, Hall and McCreary, 1935.
Fireside Book of Folk Songs, Boni and Lloyd, N.Y., Simon and Schuster, 1946.
Growing Up with Music, Volume II, Perham (Krone), Park Ridge, Ill., Neil A. Kjos Music Company, 1937.
Latin American Song Book, Pan American Union, Boston, Ginn, 1942.
Lullabies of Many Lands, Commins, N.Y., Harper, 1941.
Sing for America, Wheeler, N.Y., Dutton, 1944.
Sing for Christmas, Wheeler, N.Y., Dutton, 1943.
Singing America, Zanzig, Evanston, Ill., Summy-Birchard, 1940.
Skip to My Lou, N.Y., Girl Scouts, 155 East 44th Street.
Songs from the Hills and Plains, Wilson, Minneapolis, Schmitt, Hall and McCreary, 1943.

piano, particularly in a school where none of the teachers has had piano instruction.

Phonographs. Every school should have a good electric phonograph and each school having more than six teachers should have one phonograph for every four to six teachers. By a good phonograph, we do not necessarily mean an expensive one; we do mean one with a good tone quality, a phonograph large enough to have at least a 5-inch or a 6-inch speaker. We cannot expect good tone quality from the very small machines having only 3-inch or 4-inch speakers.

It is difficult to find just the right school machine at a medium price. Many machines of suitable quality are too high in price because they include both record changer and radio. A record changer is an annoyance rather than an asset for regular elementary school classroom work. The radio feature is useful, but for a simple portable phonograph for daily work, it is advisable to have all the quality possible built into the phonograph itself, even if necessary to sacrifice the radio.

The phonograph should be a portable model, suitable to place on a table, and light enough in weight to be moved easily from room to room. Where the rooms needing to use the machine are all on one floor, it is a great advantage to have it mounted on large wheels; in that case it is not necessary to have a table model, but a larger and better machine may be used.

Phonographs and records are ordinarily built for operation at three different speeds, 78, 45, and 33 RPM (revolutions per minute). While the 78 RPM speed is still essential for elementary school use, it is equally important to be able to play

CHAPTER X

HINTS FOR PICKING YOUR EQUIPMENT

SINCE THE SELECTION of the equipment is a difficult problem for many teachers, it may be well to make a few suggestions here.

Pianos. Pianos are a major item of school equipment, and every school should have at least one, if at all possible. Obviously, some very small schools may not be able to have them. Since new pianos are very expensive and old ones may be of questionable value, the piano problem is an acute one. Before buying a used piano it is well to have the advice of someone who knows something about pianos and who will take the time to examine it carefully. Upright pianos which are low enough in height so that the teacher can see over the top while playing are very much to be preferred over the old-fashioned tall ones. The small ones, being much lighter in weight, are also more easily moved about—another great advantage for school use. There should be large-sized rollers or casters on all school pianos. Some school pianos are made in a light-colored oak finish, which is greatly to be desired, since it does not show scars easily, as do dark colors.

Our final thought—while a piano is highly desirable, it may not be the most important musical purchase for the small two-room or three-room school. If a choice must be made, a good phonograph with a suitable collection of records is needed much more and will probably be used more than a

As a piece of furniture, it may have hardly a scratch, yet its actual value may be less than \$10. Indeed, it often happens that a school discovers, too late, that it was unwise to accept such a machine as a gift. It will cost much money to put it into playing condition, and then it may be too large and unwieldy a machine for anything but to be placed in a corner of one room and stay there. Tone quality also may prove very disappointing, after all the money is spent.

Autoharp. The autoharps currently available seem to come mainly from one manufacturer. They may be bought from music stores or from at least one of the large mail-order houses, Montgomery Ward. Of the two popular sizes, the smaller, costing from \$15 to \$20, with five chord bars, will be found suitable by some upper grade classrooms. The larger model, with thirteen chord bars, and costing from \$20 to \$30, is more challenging for an advanced group in the elementary grades or in the junior high school.

Melodic Bells. Miniature xylophones or melodic bells are available in various qualities and prices. They have commercial names, such as Song Bells, Melody Bells, Tuned Resonator Bells, given them by their manufacturers. Song Bells, No. 1118H, with a range of about an octave and a half, including "white notes and black notes," are well worth the six dollars or so of cost to any classroom. They may be obtained from Walberg and Auge, 31 Mercantile Street, Worcester, Massachusetts.

Schools wishing larger and more elaborate bells may be interested in the Tuned Resonator Bells, with each bell in-

33 RPM records, and highly desirable to be able to play 45 RPM records. We can no longer conscientiously recommend purchase of a single-speed phonograph; certainly if much money is to be spent, one should insist on a three-speed model. It should be possible to find one with good tone quality for less than one hundred dollars, especially if you have a reputable dealer who will sell at a substantial school discount. Insist on a machine without a record changer for school use, so you can start and stop as needed.

Schools having electrical shops can benefit by buying the major parts from one of the large wholesale radio supply houses which are found in New York, Chicago, St. Louis, and other large cities. Phonographs are easily assembled and the advantages of money to be saved and quality to be gained are considerable. For a three-speed machine a dual needle or two needles are necessary, since the microgroove records used at 33 and 45 RPM speed require the right type of a fine needle, while the 78 RPM records need a coarser needle.

By using the long playing, 33 RPM records, it is possible to have on a single record the amount of music that would require several 78 RPM records. The increased convenience is more apparent in the upper grades, where longer pieces are used. There is also some saving in expense, since long playing records can often be bought at greater discounts.

We strongly advise against buying used phonographs unless one is an accurate judge of quality and performance. Many are the schools and friends of schools that have bought obsolete machines for far more than their actual worth. A generous minded patron of the school may have the finest of motives in offering a machine at \$50 which cost \$350 a few years earlier.

a kind being needed for a school. These include a Chinese Gong, maracas, an Indian drum of the tom-tom type. They should be seen before purchase, which is possible only in larger stores, unless bought by mail with return privilege if found not satisfactory. Special attention should be paid to tone quality, which often varies considerably between instruments which appear identical.

Rhythm Band Instruments. Rhythm band instruments may be bought or they may be made. (See p. 139.) They vary greatly in price, durability, and in tone quality. They may be bought in sets, or as individual pieces, the latter being advisable if one has definite ideas about what is wanted. They should be seen, or bought with return privileges. The larger drums are expensive and add much to the cost of equipping the rhythm band. The tom-tom type of drum is more suitable and costs less.

Phonograph Records. See end of Chapter VI for list of recommended records.

Radio and Television. If the school leaders can foresee that a radio or television set will be used sufficiently to justify the cost involved, equipment should be selected in terms of needs. For all ordinary occasions, classroom listening is far more satisfactory than auditorium listening; this will govern the size of machine chosen. As with phonographs, it should be remembered that good tone quality cannot be expected from small radios that have speakers as small as three or four inches in diameter.

dividually mounted, as mentioned on page 124. They are made by Ludwig and Ludwig and may be obtained from the manufacturers at Elkhart, Indiana, or from regular music stores; cost depends upon the size of set purchased, up to fifty dollars or more.

Melodic Flutes and Fifes. There are many instruments available of this type, known by their own commercial names: Song Flute, Tonette, Flutophone, Symphonet, and others, which are available at retail music stores. The cost ranges from seventy-five cents to one dollar and fifty cents. Some teachers prefer the Melody Flute, (made by the Melody Flute Company, Laurel, Maryland), a transverse instrument, held as one holds a flute, claiming for it a better tone quality. Its only disadvantage seems to be that it is a little more difficult to cover the tone holes properly.

Recorders are much finer musically and cost more. They are not recommended for general classroom use, since they are much more difficult, but they would be excellent for a special interest group of advanced students. They are made by various manufacturers, mostly foreign.

Teachers and parents are cautioned against wasting money on a type of toy instrument in which the sound is made by humming into the instrument, the different notes being made, not by finger manipulation, but by humming different pitches. They come in various shapes, to imitate the appearance of miniature saxophones, cornets, and others, but are not in any sense musical instruments.

Miscellaneous Rhythm Instruments. Various rhythm instruments are a great asset for occasional use, only one or two of

If music has been omitted from your classroom, today is the day to begin. Your room may begin with a song, or with a singing game. Another room may begin with listening to some recorded music. The important thing is not *how* you begin, but that you *do* begin—and after that, the important thing is that you grow from there.

If you have been having music, but it has been limited to singing, or to phonograph listening, today is the day to start something new, so that your children can grow to an *all around* music experience. Song books, phonograph records, and other aids now available are better than ever.

If you need some extra inspiration, or some extra help, and you find that the various books and readings suggested do not quite give you what you need, there are other things to try. One of the best is a visit to see a successful teacher, in action. But remember, you do not have to do just what she does; adapt it to your own needs. It's the same way with what you read—cultivate a healthy skepticism. You do not need to agree with everything you read—even in this book! Try things out for yourself. Don't be too carried away with a whirlwind demonstration by someone with an overwhelming personality. It is the *quality* of the musical experience that counts. Don't be taken in by a fancy show with little real merit behind it.

Maybe you have a state supervisor of music; about one-third of the states have them. Write to him for helpful suggestions, and, with the support of your principal and supervisor, ask him to come to visit your school. Maybe a summer workshop, or a summer session of special study of elementary school music is just what you need for inspiration.

CHAPTER XI

LET'S HAVE MUSIC TODAY!

YES, TODAY is the day for music in your classroom. For you are the one who is most important in seeing that it succeeds. Its success will depend not on how well you sing, or how long you have studied music, or how many facts you know about music and musicians, or how much skill you have at the piano. Its success will depend primarily upon your general skill as a teacher, your understanding of boys and girls, your love of children, and your enthusiasm and desire to make music a part of a richer, fuller world for the children in your classroom.

For, as Lilla Belle Pitts has so well said:

Music is not a body of knowledge to be acquired through study; it is not a technique to be mastered through practice; nor is it an aggregation of facts to be memorized. To be sure, such factors may enter at some time into a loving pursuit of this art, but *Music* is the experience of the race objectified in permanent form for the enhancement of life and for the elevation of human thought. It is to be loved for its beauty, sought for its charm, lived with for its delightful companionship, and served because it inspires devotion.¹

The facts and skills which your children acquire as they go along the music road are only incidental; the real part of music is the emotional experience that it brings.

¹ Lilla Belle Pitts, "The Place of Music in a System of Education," *Music Education*. Thirty-fifth Yearbook of the National Society for the Study of Education, Part II, page 18. Bloomington, Illinois, Public School Publishing Company, 1936. Quoted by permission of the Society.

APPENDIX A

KEY SIGNATURES, KEYS, AND TRANSPOSITION

We suggested that drill exercises to be used in aiding the beginning of two-part singing should be in the same key as the song to be sung following the drill, and that the exercises could be easily transposed if they were not in the desired key.

First, let us make it clear that sharps on a staff are always in the same order—F# C# G# D# A# E# B#. If there is only one sharp in the signature (the group of sharps at the beginning of the staff) it is always F#, if there are more sharps, the first one is always F#, the second always C#, and so on. Similarly, flats in the signature always come in this order: Bb Eb Ab Db Gb Cb Fb.

Next, if we plan to transpose, we must first be sure what key we are in. We say we are in the key of F when *do*, or the first tone of the scale, falls on F; we are in the key of A-flat (or Ab) when *do* or the first tone of the scale falls on the space or line named A and there is a flat on the A space or line in the signature. There is a simple rule for finding *do*, in flats and in sharps. In flats, we take the flat farthest to the right (in the signature), call it *fa*, and count downward, counting every line and space as we go, *fa mi re do*. In sharps, we call the sharp farthest to the right *ti* and again count downward, counting every line and space as we go, *ti la sol fa mi re do*. The key signatures in common use are as follows:

Another source of help is the Music Educators National Conference. That organization is very much interested in the classroom teacher; by writing to their headquarters, 64 East Jackson Boulevard, Chicago, you can get help with special problems. Their biennial national meetings, and the biennial division meetings, which come on the alternate years, are a wonderful inspiration to attend. Many of the affiliated state Music Educators Associations have programs of help to the classroom teacher. You can secure the address of your state officers by writing to the national office.

Many universities and colleges are becoming more and more concerned with the music problems of the classroom teacher, and have devised various ways to be of service. The University of Missouri, for example, has inaugurated a summer elementary music workshop of one week in length, planned expressly for the classroom teacher. Various institutions offer help of other kinds, through extension departments, bulletins sent through the mail, and the providing of consultants for county and city workshops. One could hardly find a college specialist who would not be willing to help if called upon. Several of the publishers of elementary school song books have capable field workers who are available to help.

These are some of the ways in which you can get help. About all there is left for *you* to do is to start. Will you do it?

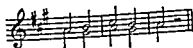
space is a fourth or four degrees, and so on. Thus, in counting degrees, we count line, space, line, space, line).

After we have changed our key signature and moved each note to a corresponding position a fourth higher, we have completed the transposition just described. If this seems complicated at first, it will seem less so after practice.

Here is the transposition which we have just been describing—from this:



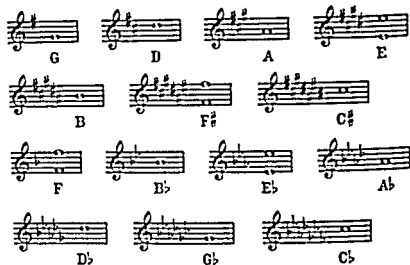
to this:



Major and Minor

On pp. 33 and 34 we explained how to play the C Major scale, by playing eight white notes in succession, beginning with C and moving to the right: C, D, E, F, G, A, B, C. If you think in terms of numbers for the tones of the scale, 1, 2, 3, 4, 5, 6, 7, 8, it is possible to begin on any note and play a major scale, if you are careful to play the correct succession of notes. Calling the tones of the scale, from lowest (at the left) to highest (at the right) 1, 2, 3, 4, 5, 6, 7, 8, a major scale will have *half steps* between 3 and 4 and between 7 and 8, but whole steps between all others. The C Major scale is the easiest to play, and uses only white keys.

Most of the songs we sing are based upon the major scale. These songs will usually end on *do*. (The rules for finding *do*



Now, to transpose: first we find what key we are in—suppose it happens to be E \flat —*do* is then on the first line of the treble staff. Suppose we wish to transpose the exercise or song up to the key of A. We must change the signature from the one for E \flat which is three flats, to the one for A, which is three sharps. See examples above showing where the sharps will be placed.

We shall now transpose the music from the position where *do* is on the first line, up to the position where *do* is in the second space. We shall move each note upward by the distance of a "fourth" or four degrees. (Fourth is a musical term referring to a distance of four degrees. Degrees are lines and spaces; we always begin counting where we are, therefore from first line to first space is a second, or two degrees; from first line to second line is a third or three degrees; from first line to second

not to the transverse flute-type Melody Flute. We begin in the key of C, with no sharps nor flats, and the numbers apply as follows:



O means entirely open, no holes being closed.

T means thumbs of LEFT hand covering the hole on the under side of the instrument.

Numbers 1, 2, 3 refer to the fingers used to cover the holes on the top of the instrument, nearest the mouthpiece. The fingers used are fingers 1, 2 and 3 of the LEFT hand. The numbers 4, 5, 6, 7 refer to the holes continuing on down the top of the instrument, and these are closed in order, consecutively, by fingers 1, 2, 3 and 4 of the RIGHT hand. NOTE: We never shift fingers from one hole to another; for example, the first or highest hole on the top side of the instrument is never closed by any other finger than the first finger or fore-finger of the left hand, the next hole is never covered by any other finger except the second finger, or middle finger of the left hand, and so on. Holes may be open or closed according to the needs of the moment, but each hole has a certain finger assigned to it, and no other finger should ever be used to close it.

For sharps and flats, see instructions which come with the instrument.

For chromatic tones, involving the use of sharps and flats, see instructions which come with the instrument.

are explained in this Appendix). Occasionally you will find a song which ends on *la*, two notes below *do*. It will "feel" or sound quite differently from other songs, because it is based on a minor scale instead of a major scale. To play the scale of *A Minor*, which is the easiest minor one to play, find *A* on the piano and play all white notes, left to right, as follows: A,B,C,D,E,F,G,A. Every minor scale has the same key signature as the major scale which begins two notes higher—thus *D Minor* and *F Major* have the same key signature—one flat.

There are three forms of minor scales. The *normal* minor is the one you have just played on the piano. If you had raised the seventh tone and played G-sharp instead of G, you would have had the *harmonic* minor. The important different effect in using the harmonic minor scale is that when you are doing chording as explained on page 64, your I and IV chords will be *minor* chords, while your V chord will be *major*. Try it on your autoharp!

APPENDIX B

FINGERING OF MELODIC FLUTES AND FIFES

In further explanation of fingering of melodic flutes and fifes, as begun on page 121. As stated there, the use of numbers instead of staff notation is only to facilitate coordination, and only for a short time, when first learning to use the instrument. We then go quickly to the *same* songs, in staff notation.

The number plan suggested applies only to the fife-type instruments, such as Tonettes, Song Flutes, and Flutophones,

Conducting Good Music, illustrates and explains various conducting techniques, with the Vienna Symphony Orchestra. General interest, 13 minutes, Encyclopaedia Britannica Films.

Jascha Heifetz, a demonstration of the violin and performance playing, 26 minutes, World Artist Films, 9608 Heather Road, Beverly Hills, Calif.

Artur Rubinstein, No. 1, similar in style to the Heifetz film. 26 minutes, World Artist Films.

Music for Young People: Elements of Composition, explains melody, harmony, rhythm, counterpoint, illustrated with woodwind quintet, NET Films, Indiana University.

String Instruments, 10 minutes, Encyclopaedia Britannica Films, similar films available on woodwinds and brass instruments.

Youth Builds a Symphony, a picture showing the National Music Camp, Interlochen, Mich. Get film from the camp.

Keyboard Experiences in Classroom Music, a valuable film for teachers, showing what can be done in a regular classroom. Secure, rent free, from American Music Conference, 332 South Michigan, Chicago.

APPENDIX D

USE THE PIANO, TOO

by Mary Jarman Nelson

"Nice big piano but nobody's playing it," sang a little boy as a spontaneous stanza to the *Old Gray Mare*. There it sits, an instrument of great sonority, with a pitch range far exceeding that of our voices or other instruments ready to help us in learning melody, rhythm, and harmony. But nobody's playing it. Why? Perhaps because of the memory of some piano lessons which were painful, culminating in a recital with *shoes* that were painful. Perhaps we can't forget the everlasting focus

APPENDIX C

FILM MUSIC WILL ENRICH YOUR LISTENING

We mentioned in Chapter VI that the use of 16 mm. films can be a great aid to classroom music, but we did not do the subject full justice. This is not to suggest that films are more important than phonograph recordings; on the contrary, the reverse is true. Recordings are far more important and practical for everyday use in most situations. But we somehow expect that most teachers use phonograph recordings, or that they realize they should do so for a well-rounded music program. On the other hand, unless the use of films is pushed, films are likely to be entirely neglected, which would be unfortunate, since they can be an extraordinarily valuable asset.

In order not to overwhelm you at first, we shall mention only a few good films here. It is not necessary to buy the films; most schools have 16 mm. sound projectors, and a great many are able to rent suitable films from their state university or other film libraries at nominal cost. You can get suggestions for other films from the *Handbook* mentioned at the end of Chapter VI, or from some of the general books in the bibliography at the end of this book (McMillan, Nye, Pierce), but here are a few that have been recommended rather widely:

Toronto Symphony, No. 1, a film concert, playing three contemporary compositions, 12 minutes, National Film Board of Canada.

Instruments of the Orchestra, a similar kind of film that has had wide use, British Information Service.

Instruments of the Orchestra, a third film of the same general type, showing the orchestra and its instruments. Encyclopaedia Britannica Films.

What is its name?

How many letters of the alphabet are used in our music?

How does this key look on the staff?

And so you are off on the road to keyboard experiences.

And where do I go from here?

Almost anywhere, depending upon the amount of time and energy you want to spend in this exciting adventure. You can use any approach you wish, the free and creative or the specifically guided, or a combination of both. You can be imaginative or factual in your use of the instrument. It can help you in the realm of poetry (see *Fog*, page 187) and science (see *Other Uses* page 187). Investigate the resources and materials listed at the end of this chapter. Study your classified indexes in your pupil's and teacher's book of your basal texts; many suggestions for use of the piano may come from your music specialist. And don't forget to listen to the children.

Exploring the possibilities

If children are allowed access to the piano, with the reasonable restraint required in the use of other instruments, development of interest in its sound and its use is natural and unself-conscious. Often in the early grades there is a tendency to play with flat palms or the whole arm. This feels good. It leads to discovery of big hunks of tone in the bass. It might be thunder, dragons, or trolls. In the higher register it may turn into gently played tone clusters creating merely an ethereal atmospheric effect. The manipulative quality of the keyboard is

upon wrong notes—a terrible offense. Since the piano is an instrument of artists, nonspecialists have a tendency to shy away from it.

Children have no such inhibitions. If a piano is being moved down the hall, and a group of children are passing, invariably one of the boys will reach out and play the keys. If three or four fifth graders are left to themselves in a room with a piano on a rainy day, all sorts of interesting sound patterns will develop. Leadership (usually a child who has had lessons) develops; followers imitate; bold souls experiment. And the result is a pretty fine learning situation in music.

If you have a piano in your classroom, or can get to one on your floor every day or so, you will discover a new friend and helper in your music teaching. If it is available only once a week, then use it as a stimulus. "If we learn this song *very* well, we can play some parts of it on the piano Thursday."

Where do I start?

At the only place you can start. Where you are. Maybe that's the one-finger, one-note stage. Very well, start there. Stand up beside the piano and say: "Children, I've thought of another way we can have fun with our old friend 'POP! Goes the Weasel.' Sing or whistle the tune with me, but when the time for POP comes—that's mine." Touch D, the note right above middle C, and begin the song on this pitch. When the POP comes, play it with a grand flourish. Immediately you will hear: "Let me do it"—"I know how." Then come the questions and we must find the answers.

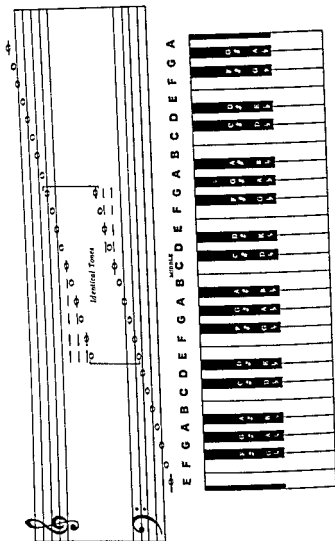
Where is the key? Is it black or white?

Are there other keys like it on the piano? How many?

CHORDS FOR ACCOMPANIMENTS

Key of C	Basic Chords	Additional Useful Chords	Key of F	Basic Chords	Additional Useful Chords
	C F G ₇ C	D ₇ G C ₇		F B ₇ C ₇ F	G ₇ C F ₇
	I IV V, I	II ₂ [#] V I ₇		I IV V, I	II ₂ [#] V I ₇
G	G C D ₇ G	A ₇ D G ₇	B ₇	B ₇ E ₇ F ₇ B ₇	C ₇ F B ₇
	I IV V, I	II ₂ [#] V I ₇		I IV V, I	II ₂ [#] V I ₇
D	D G A ₇ D	E ₇ A D ₇	E ₇	E ₇ A ₇ B ₇ E ₇	F ₇ B ₇ E ₇
	I IV V, I	II ₂ [#] V I ₇		I IV V, I	II ₂ [#] V I ₇
A	A D E ₇ A	B ₇ E A ₇	A ₇	A ₇ D ₇ E ₇ A ₇	B ₇ E ₇ A ₇
	I IV V, I	II ₂ [#] V I ₇		I IV V, I	II ₂ [#] V I ₇
E	E A B ₇ E	F ₇ B E ₇	D ₇	D ₇ G ₇ A ₇ D ₇	E ₇ A ₇ D ₇
	I IV V, I	II ₂ [#] V I ₇		I IV V, I	II ₂ [#] V I ₇

The Chords for Accompaniment are reprinted from *New Music Horizons*.
Copyright 1953, by Silver Burdett Company.



Grand staff and keyboard chart reproduced from *Music Sounds Afar*. Copyright 1958, by Follett Publishing Company.

a never-ceasing fascination to young hands* The pattern of black-key groupings leads to discovery of keys alike (octave distances) which sound "sort of different" (register awareness). Repeating the same keys makes a good exercise for rhythmic patterns. (Jim-my Jones, Jim-my Jones.) Two different tones in succession make a motif or fragment of a tune (cuck-oo); two tones played simultaneously, a third apart, and we have "Jingle Bells." Very soon it's "How does it go?" and what could be better than this curiosity! Sometimes the teacher answers by showing the way it's played on the keyboard, and sometimes the answer is "Let's figure it out from the notes." In the middle grades the growing awareness of harmony makes many children eager to find chords that fit the melody. Unlike the autoharp, the piano has no buttons marked with C or G7 to produce a ready-made chord. There is a distinct feeling of accomplishment when through eye or ear a triad is located. In the upper grades, the complexities of part-music are often made more interesting through the use of the keyboard as a visual aid. The owners of just-before-changing voices who are on the verge of dismissing all music as "sissy," may find a justifiable masculine expression in the bass *forte* octaves of "The Battle Hymn of the Republic" or the "Caisson Song."

Now let's investigate some specific ways of introducing what educators have come to call "keyboard experiences"—experiences in which we use the piano (or some other keyboard instrument) to enhance the children's music-making and to increase their musical understanding. We should not think of these lessons around the piano as being piano lessons in the traditional sense. We are using the instrument as a teaching aid in the

* For a discussion and illustrations of children's hands at the piano with suggested "technic," see *The Two of Us*, Maier-Nelson, Summy-Birchard Publishing Co.

Fig. 1



Fig. 2



Fig. 3

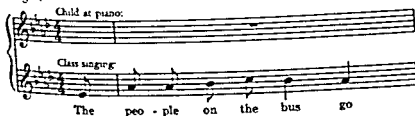


Class sings melody:

Yan-kee Dood-le went to town a - rid-ing on a po-ny.

*The conflict between B^b on piano and A natural in voices is not disturbing in this variation.

Fig. 4



Child at piano.

Right

Class singing

Left

up and down, up and down, up and down

repeated steadily will do for *The Farmer in the Dell*. (Fig. 1) *London Bridge* is satisfactory with F and C played together as whole notes. (Fig. 2) A fine accompaniment for a grand march on a rainy day is the "orchestration" of *Yankee Doodle* on the various B-flats. (Fig. 3) The low man beats the big bass drum in half notes; the middle man the snare in quarter notes; and the top man plays the piccolo in eighths most of the time as he follows the rhythmic pattern of the words.

As coordination and motor skills improve some children will be able to make the changes from one chord to another without breaking the steady pulse. Several at a piano for a long-ways figure or square dance can furnish the chords while the class sings the melody. Piano accompaniment is often more desirable than a record, because of all the starting and stopping involved when the group is learning the floor patterns.*

Ostinato

This is probably a new word to you. Actually, it is a very old musical device which has recently come into use again. It means a pattern of repeated notes anywhere in the music. It can be a single tone, like the chug-chug-chug which children might invent to accompany a song about some piece of machinery at work. It can be a repeated octave jump to go along with the favorite play song, † *The Bus* from *Singing and Rhyming*, (*Our Singing World Series*), as the people go "up and down" (Fig. 4)

* *Basic Piano for Music Educators and Classroom Teachers* (Cheyette and Shake, Presser) contains music simply written and chorded for folk and square dancing. Teacher can make adaptations for children at the keyboard.

† *The Bus* from *Singing and Rhyming* of OUR SINGING WORLD series. Copyright 1957 by Ginn and Company.

Fig. 5

Class: See - saw, You and I; see - saw, low now high

Right

Child at piano: Left

Alternating hands

Fig. 6

Do re mi fa so

Repeat constantly

I V

Fig. 7

or

Fig. 8

Fig. 9

Fig. 10

R.H.

L.H.

See Saw from *The Two of Us*, by Guy Maier and Mary Jarman Nelson. Copyright 1943 by Sunny-Birchard Publishing Company.

Coal Miner's Song from *Music Around the World of MUSIC FOR LIVING* series. Copyright 1956, by Silver Burdett Company.

or it can be the octave of the *See Saw* from *The Two of Us* (Summy, Fig. 5). Many songs use only the I and V chords for harmonization. The fifth note of the scale (sol) occurs in both these chords. Why not make up your own ostinato of repeated "sols" in whatever key you are singing? For example, *Ten Little Indians*. D is "sol." Five children can play this at one time all over the keyboard, throughout the song (Fig. 6). If there is a middle section involving IV harmony, let them clap in time—or take a short walk—and return to the piano on the return of the first theme.

A sure-fire *ostinato* which will fit many songs, particularly cowboy songs is sol-la repeated over and over (Fig. 7); sol-la-sol-rest makes a well balanced unit (Fig. 8). The Krones have used this most effectively as a vocal part with *Buffalo Gals* in their *Music Participation in the Elementary School*. Transferred to the piano it gives an excellent rhythmic vitality to the song. Let the boys invent a 3-word chant and play it on the piano while the class sings *The Big Corral* from Snyder's *Sing and Strum* (Mills). Let a "do" precede this sol-la-sol figure, and you have the most popular ostinato in music education today (Fig. 9).^{*} Give it a rhythmic "lope" and you have the basis for an original cowboy song (Fig. 10). It is especially easy on the black keys.

Careful listening to records may suggest some *ostinatos* or descants to the children. For example the monotonous fifths all through the recording of the Japanese *Coal Miner's Song* from *Music Around the World*, Book 6, of *Music for Living*, Silver

* This tonal contour is also popular in Germany. Egon Kratus, associate of Carl Orff, used it in demonstrating children's music on pitch-percussion instruments, while visiting this country.

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See Saw from *The Two of Us*, by Guy Maier and Mary Jarman Nelson. Copyright 1943 by Summy-Burchard Publishing Company.

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which were once the horror of many piano pupils when motivation was completely lacking, become an eagerly-accepted part of music learning in the classroom. Your school library should have some of the Krones' many descant books published by Kjos. Ask your music specialist to help you find some that will sound good on the piano, especially ones in the bass for the older boys.

An interesting effect was discovered by some sixth graders while "doodling" at the piano. They were using *The Caravan*, a Syrian tune from the Birchard *Music Everywhere*, from the *Singing School* series in their Near East unit. They started chanting the "Slow—slow—slow!" ostinato part, then played around until they found the tones on the piano. They divided the notes, putting them in different registers, and were quite pleased with the oriental effect they created. The "star" performer was a transfer pupil who had taken no other part in the music-making of the room during the six weeks since entering.

Tunes, in Parts and in Wholes

Many adults—including the author of this chapter—remember their first introduction to the old family piano, sitting beside a parent, or even on his lap, and being allowed to play a little piece of a tune. It might have been just the *pop* of a weasel, or the echo of a cuckoo, or the "A-men" at the end of a hymn. Often, today's child has no family piano, and the school offers him the only opportunity of making acquaintance with an instrument with which he may develop a lifelong friendship. Many tunes in our elementary music series invite participation in whole or in part at the keyboard. At first, you may want to start out with a song like *Ping Pong*, in the second book of

Burdett (page 110, record 8295) (Fig. 11). Another is the bass as described above on the Bowmar recording of *The Cowboy* from the *Kindergarten Book Birchard Music Series* (Summy). The *Music for Young Americans Series* is full of these nice bass ostinatos. When played by one or more children to accompany the song they give a fine rounding-out effect not obtainable in a purely vocal experience (Fig. 12).

Fig. 11



Fig. 12

Ping Pong

high low high low

Words and music by
Stephen Scott

Ping! Pong! Click! Clack! Watch the ball jump o-ver and back!

From Music For Young Americans

MUSIC FOR YOUNG AMERICANS Series American Book Co.

Descants

While originally meaning a countermelody that was sung, in music education we now use it for one that is played too. Children love the scale as a descant to *Jack and Jill* in the first Follett book, *Music 'Round the Clock* (page 54.) This is written in D with two sharps. A challenge to a fourth-grade group: start on E flat on the piano and play the descant. And so, even scales,

chords in their most frequently used forms are found on page 177.

Other uses

As you lead your children into explorations of sound and its production, you will find many unexpected uses for the piano. A sixth grader, after listening to a recording of Carl Sandburg's *Fog** set to music began to imagine the piano as background music, and asked her teacher if she might try it. The final result was a choric speech group reciting the poem, with a piano background of deep tone clusters in the bass, and cutting half-tone dissonances in the treble. It was breath-taking. The mechanical aspects of the piano are a never-ending source of interest to the curious of mind. Find out when the tuner is coming, and let the class observe for a while. The insides can furnish examples of fulcrums and levers, vibrations and pitch determinants, all valuable in the study of elementary science.

*Music for Young Americans** (American Book) page 121. The fragments are bracketed, and, like many songs in this series, it has a little keyboard pictured right above the music.

Short phrases representing various animals, played in different registers, require the discipline of waiting until a specific time in the music to play "chimmy, chuck" or "griffy, gruffy" in the old favorite *Barnyard Song* in Follett's *Music Around the Town*, page 21. A fillip is given to the ending of the old southern folk song *Pick a Bale of Cotton*, with three players at the piano coming in vigorously with the notes for "Pick a bale a day." *Music Near and Far*, Book 4, *Music for Living* series, Silver Burdett. On and on you can go. Eventually your children will be playing complete melodies, sometimes divided between the hands, and sometimes with both hands an octave apart.

Chords

Some ears yearn for combinations of sounds; some hands find consonant combinations easily on the keyboard; almost all children find a fascination in "fooling around" with key combinations trying to find a formula that works. As explained in the last paragraph on page 47, the tonic chord, or I, is easily constructed, once you know where *do* is. The other triads which are most important are formed on *fa*, IV, and *sol*, V. When the tones are arranged in different order they are called inversions. Any of the chord books mentioned at the end of the chapter explains this in detail. Many of our basal texts have explanations in the teachers' books. The child's book often has letters or tablatures to indicate the harmony for autoharp or piano. Some

* *Ping Pong* from *Second Grade Book of MUSIC FOR YOUNG AMERICANS* series: Berg, Burns, Hooley, Pace, Wolverton. Copyright 1959, by American Book Company.

"piano accordion" has some educational value in the classroom, provided the push-and-pull powering has been fairly well mastered by the player-owner before it is brought to school.

There are many aids to help musical learning at the keyboard. Your local music dealer can show you charts, staff paper, keyboards made of pasteboard, plastic, wood and foam rubber, should you care to have the whole class equipped. Your music director can guide you into further specialized activities that may result in class piano becoming established in your school. The American Music Conference, of 332 South Michigan Ave., Chicago, can furnish free literature, film strips, films, and occasionally a consultant for city-wide workshops.

REFERENCES

Some books designed especially for the children's participation at the piano:

Easiest:

Playing as We Sing, Ahearn and Burrows, Boston, Ginn.

The Two of Us, Maier, Nelson, Summy.

For the upper elementary:

A Suggested Keyboard Experience Lesson Plan, Egbert, Chicago, AMC.

Playway to Music, Frisch, N.Y., Amsco.

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As has been seen, the bibliography for this book is divided into sections, with books pertaining to specific chapters being listed at the close of those chapters.

The following books of more general nature are recommended as being of particular interest to the classroom teacher. For additional important books, see the various chapter endings.

Association for Childhood Education, 1200 15th St., N.W., Washington, D.C., *Music for Children's Living*, 1955, paper, excellent, 75 cents.

Dykema, Peter W., and Hannah M. Cundiff, *School Music Handbook*, Evanston, Ill., Summy-Birchard, rev. 1955, detailed, good.

Hood, Marguerite, and E. J. Schultz, *Learning Music Through Rhythm*, Boston, Ginn, 1949.

Housewright, Wiley L., *Music for Florida Children*, Tallahassee, State Department of Education, 1954, excellent, brief.

Krone, Beatrice and Max, *Music Participation in the Elementary School*, Park Ridge, Ill., Neil A. Kjos, 1952, stimulating help for interesting activities.

Leonhard, Charles, *A Song Approach to Music Reading*, with recordings, Morristown, N.J., Silver Burdett, 1953, for teacher or mature student.

McMillan, L. Eileen, *Guiding Children's Growth Through Music*, Boston, Ginn, 1959, excellent modern approach.

Mursell, James L., *Music and the Classroom Teacher*, Morristown, N.J., Silver Burdett, 1951, outstanding for philosophy and suggestions.

New York State Department of Education, *Children, the Music Makers*, Albany, 1953, excellent, brief.

Nye, Robert E. and Vernice T., *Music in the Elementary School*, Englewood Cliffs, N.J., Prentice-Hall, 1957, careful details and specific recommendations.

Nye, Robert E. and Bjornar Bergethon, *Basic Music for Classroom Teachers*, Englewood Cliffs, N.J., Prentice-Hall, 1954, an activities approach to music fundamentals.

Pierce, Anne E., *Teaching Music in the Elementary School*, N.Y., Holt, 1959, carefully detailed.

Sheehy, Emma Dickson, *There's Music in Children*, New York, Holt, rev. 1952, especially valuable for teachers of younger children.

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